

Issued Monthly  
3.00 a Year.

MARCH 1908

Vol. VIII. NO. 85.  
25c. a Copy.

# THE THEATRE





# 272 Million Dollars

Life Insurance, Issued and Paid for during 1907, on over  
1,500,000 Policies, is the Magnificent Record of

# THE PRUDENTIAL

Total Insurance in Force, Over

## \$1,337,000,000

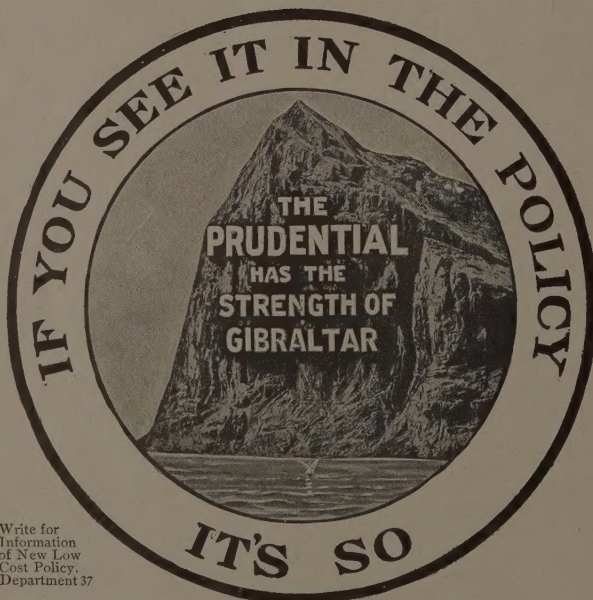
on

## Seven and One Quarter Million Policies.

Paid Policyholders, during 1907, over	-	-	-	-	18 Million Dollars
Total Payments to Policyholders to December 31, 1907, over	-	-	-	-	141 Million Dollars
Loans to Policyholders, on Security of their Policies, Dec. 31, 1907, over	-	-	-	-	7 Million Dollars
Tax Payments by Company in 1907, over	-	-	-	-	1 1/4 Million Dollars
REDUCTION IN EXPENSES IN 1907, on a Basis of}	-	-	-	-	1 Million Dollars
Equal Premium Incomes in 1906 and 1907, nearly }	-	-	-	-	

## Gain in Insurance in Force, in 1907, over 84 Million Dollars

This was a Greater Gain than in 1906.



Write for  
Information  
of New Low  
Cost Policy.  
Department 37

## The Prudential

through its Splendid Equipment,  
Experience and Organization Has  
Given, Since the Introduction of  
the New Industrial Policy and

### New Low Cost Ordinary Policy

## More Life Insurance for Less Money

Than Ever Before.

# The Prudential Insurance Co. of America

Incorporated as a Stock Company by the State of New Jersey

JOHN F. DRYDEN, President

Home Office, Newark, N. J.



# GAGE MILLINERY



Copyright 1908  
Gage Brothers & Co.  
Chicago



A booklet of some forty drawings of new Spring Styles, like those shown above, will be sent on request. Address Dept. "T," GAGE BROTHERS & CO., Chicago

Ask your dealer for Gage Hats





"It's a Dream"

*Ethel Jackson*



Miss Ethel Jackson, the "Merry Widow," expresses her opinion of "Mirladies Petticoat" in the few but expressive words: "It's a Dream."

Every silk petticoat (black and colors) having the trade mark shown above, is made of the best and most durable *taffeta silk* that can possibly be obtained.

**Guarantee**—We agree to replace this garment with a new one if it cracks, splits or falls into holes within three months from date of purchase.

We can give this absolute guarantee because we know the quality of these petticoats and your dealer knows the reputation of our house.

Perfect in fit, quality and workmanship, and designed to meet the long-standing demand for a silk petticoat which may be purchased with the absolute guarantee of satisfactory service and wear. Retail at the better stores from \$5.00 up.

FROM THE CHEAPEST  
TO THE MOST ELABORATE,  
THE STANDARD IS THE SAME.

*If your dealer cannot supply you, write us for our beautiful catalog, absolutely free, with illustrations of the "newest petticoat creations. A book worth having. Write to-day.*

THE S. J. JACKSON MFG. CO.,  
58 West 15th Street, New York City.

## The Silk in demand

### "MIRAGE"

the beautiful new *Rough Silk*—so different from anything you have ever seen.

It is the only silk of this character that will not wear fuzzy.

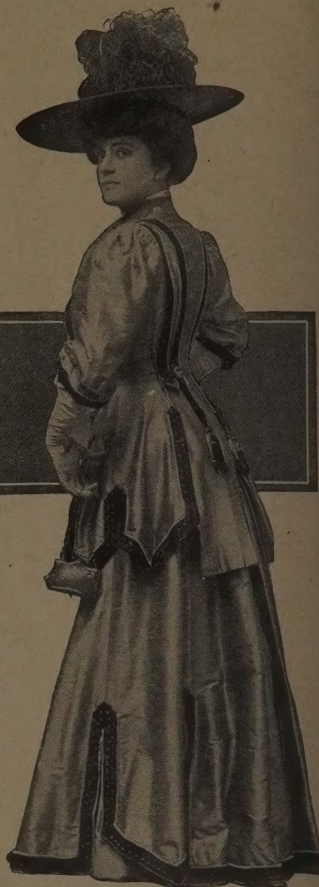
Dyed before weaving, a high lustre and permanency of color are secured that is unequalled in any other fabric.

No fabric lends itself to such unlimited dressmaking manipulation.

Ladies' Tailors, Dressmakers and women who make their own clothes are delighted with this newest of loom productions.

*Should be seen in the piece to be fully appreciated.*

Ask your dealer to show you "MIRAGE," the new rough silk. Insist on seeing the name "MIRAGE" on the selvage. If your dealer cannot supply the genuine "MIRAGE," send us his name. We will send you generous samples and tell you where you can secure it. Also a beautifully illustrated mystery story of modern times, lithographed in ten colors.



L. & E. STIRN

489-493 Broome St., New York City

Sent FREE On Request

## A Beautiful Portfolio

Entitled

### "What She Wears"

Lithographed in colors and drawn by Stuart Travis, the famous portrayer of the American Girl, showing numerous attractive models suitable for Morning, Afternoon and Evening wear, giving a forerunner of the latest

#### Spring and Summer Fashions

Every smartly gowned woman should possess one of these magnificent portfolios. Write to-day.

Ask Your Dry Goods Merchant to show you these Silks:

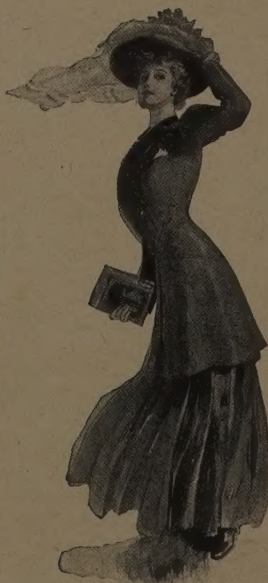
Mandarin	Motora
Pagoda	Song-o-silk
Tussorah	Shantooing

It is the opinion of the Leading Fashion Experts that

THE MIGEL COLLECTION  
of  
ORIENTAL SILK FABRICS

excel all others for  
BEAUTY of DESIGN, TEXTURE  
and COLORING

*Should undue difficulty be experienced in obtaining any of our Silk Products where you usually trade, please write us and we will send you samples and name of nearest dealer.*



The Tussorah Girl

## M. C. MIGEL & COMPANY

Silk Manufacturers

465-467 Broome Street

New York





Alice Harrington

Fred Lewis

Julia Marlowe

White Whittlesey

Edited by ARTHUR HORNBLow

PAGE

COVER: Portrait in colors of Miss Billie Burke

CONTENTS ILLUSTRATION: The dinner scene in Julia Marlowe's new play "Gloria"

TITLE PAGE: Otis Skinner in "The Honor of the Family"

NEW PLAYS REVIEWED: "Electra," "Our American Cousin," "The Awakening," "Irene Wycherley," "Twenty Days in the Shade," "Fifty Miles from Boston," "The Worth of a Woman," "Society and the Bulldog," "Bandanna Land," "A Waltz Dream"

Mlle. ADELINe GENÉE—Illustrated	Richard Savage	60
SCENE FROM JULIA MARLOWE'S PLAY "GLORIA"		66
MARY GARDEN—AMERICAN ARTISTE "MADE IN PARIS"—Illustrated	Henry Tyrrell	67
FACIAL EXPRESSION AND WHAT IT MEANS TO THE PLAYER—Illustrated	X. X.	70
HAVE WE AN IBSEN AMONGST US?—Illustrated	Francis Opp	72
AN INTERVIEW WITH LUISA TETRAZZINI—Illustrated	Elise Lathrop	73
SCENES FROM "A WALTZ DREAM"—Full page		75
EDITH WYNNE MATTHISON'S RETURN TO AMERICA—Illustrated	Louise Hurlbut Mason	76
MY BEGINNINGS—Illustrated	Frank Keenan	78
SCENES FROM "TWENTY DAYS IN THE SHADE"—Full page		79
IS THE LEADING MAN THE LEADING MAN?	Frederick F. Schrader	81
SCENE FROM "THE SOUL KISS"		81
SCENE FROM "FATHER AND THE BOYS"—Full-page plate		83
THE DÉBUT OF MME. TETRAZZINI—Illustrated	X. Y. Z.	84

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

SUBSCRIPTION: Yearly subscription, in advance, \$3.00. Foreign countries, add 75c. for mail. Canada, add 50c. Single copies, 25 cents.

LONDON:  
Theatre Magazine offices  
90 Fleet StreetCHICAGO  
BOSTON PHILADELPHIAPARIS:  
25 rue de la Paix  
E. M. BENASSIT, Representative for France

Published Monthly by

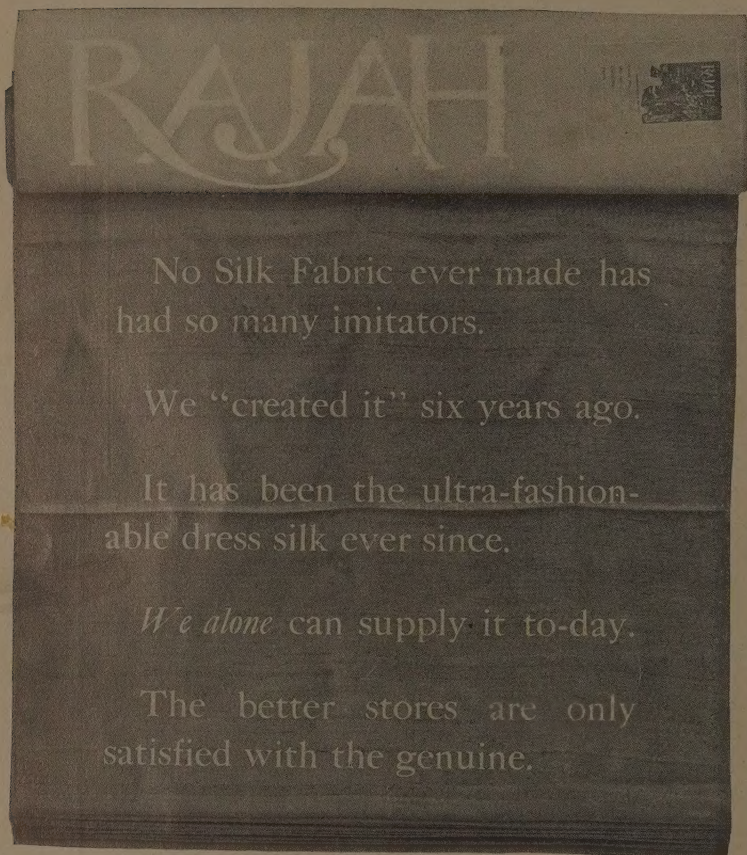
THE THEATRE MAGAZINE COMPANY, Telephone, 2630-2631 Madison Sq., Meyer Building, 26 W. 33rd Street, New York



## THE MOST POPULAR SILK DRESS GOODS OF OUR TIMES

*"RAJAH" has set the dress goods fashions  
for four years—Spring and Fall*

Following its lead others have sprung into existence. More than a score of imitations, bewildering the purchaser with a confusion of Oriental names, calculated to suggest similarity with the genuine and now classic



No Silk Fabric ever made has  
had so many imitators.

We "created it" six years ago.

It has been the ultra-fashion-  
able dress silk ever since.

*We alone* can supply it to-day.

The better stores are only  
satisfied with the genuine.

There is only one



Beware of imitations

"RAJAH" is stamped on the selvage

*Look for it.*

Another silk fabric, lighter weight than "RAJAH"  
(less expensive), is called

### "SHAH"

made by the originators of "RAJAH"—and will also be  
sold by the leading retailers from Maine to California.

If unable to procure these silks advise us, whereupon samples  
will be sent you. The trade-marks "RAJAH" and  
"SHAH" must appear on every piece

### ROGERS & THOMPSON

*Manufacturers of R & T Silks*

69 MERCER STREET

NEW YORK

## Lord & Taylor

*Wholesale Distributors*

## "Onyx" Hosiery

**Charge your memory with  
the following numbers**

After trying one or all you will never forget the  
trade-mark as shown above. Wearing "ONYX"  
Hosiery will become a habit.

### *For Women*

- 151 K:** Black Gauze Cotton, Garter  
top, spliced heel, sole and toe. Price 50c.
- 109 K:** Black Sea Island Gauze Cot-  
ton, spliced heel, sole and toe. Price 50c.
- 599 S:** Black Gauze Lisle, Garter  
splicing, re-enforced seam,  
heel, sole and toe. Price 50c.
- 310/13:** Black Lisle, six-thread heel  
and toe, four-thread all over. Price 50c.
- 409 K:** Black Gauze Silk Lisle, soft,  
glossy, flexible. Price 50c.

### *Extra Wide Hose*

- 120/9:** Black Gauze Lisle, re-en-  
forced heel, sole and toe. Price 50c.
- 130 K:** Black Silk Lisle, re-enforced  
heel, sole and toe. Price 75c.

### **No. 106. Thread Silk Hose**

Special value, a lustrous, shimmering silk—  
re-enforced heel, sole and toe—remark-  
ably durable.

The best silk hose ever shown in America at  
the price. \$2.25 per pair.

**Every Pair Guaranteed**

### *For Men*

- E 310:** Lisle, Black and Colors—  
special value. Price 50c.
- E 325:** Silk Lisle, Black and Colors  
—none better. Price 50c.

If you cannot procure at your dealer's, write to  
Dept. K, and upon receipt of price we will mail  
postpaid, a pair of any of the above numbers, or  
refer you to the nearest dealer.

*Broadway*

*New York*



# THE THEATRE

VOL. VIII.

MARCH, 1908

No. 85

*Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y.; 26 West 33d Street, New York City*

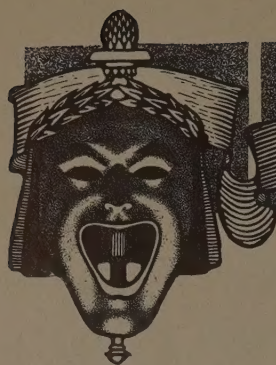


Otis Skinner

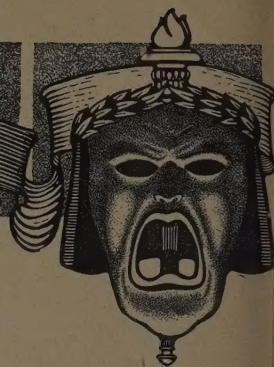
Harry Burkhardt

SCENE IN "THE HONOR OF THE FAMILY" AT THE HUDSON THEATRE





# AT THE PLAYHOUSE



GARDEN. "ELECTRA." Drama. Translated by Arthur Symons from Hugo von Hofmannsthal's version of the Greek drama. Produced February 11 with this cast:

Clytemnestra .....	Mrs. Beerbohm Tree
Electra .....	Mrs. Patrick Campbell
Chrysothemis .....	Stella Patrick Campbell
Aegisthus .....	Charles Dalton
Orestes .....	Ben Webster
The Foster Father of Orestes .....	Edgar Kent
An Old Serving Man .....	James Dingwall
A Young Serving Man .....	A. P. Campbell
Overseer .....	Henry Merrill
Queen's Train Bearer .....	Florence Wells
Queen's Waiting Woman .....	Doris Digby
The Cook .....	William Gurney
First Serving Woman .....	Muriel Curtis
Second Serving Woman .....	Janet Gardiner
Third Serving Woman .....	Margaret Watson
Fourth Serving Woman .....	Edith Seymour
Fifth Serving Woman .....	Grace Illingsworth
Overseer .....	Eda Heinemann

If one must fail it is certainly better to yield under the commanding banner of stupendous art than the futile pennon of trivial irrelevance. All of which is not to assert that Mrs. Patrick Campbell's heroic attempt to enliven an interest in the Greek drama at the Garden Theatre is a failure. But—and the interpretation is used advisedly—it is a bold mind who pits as a box-office proposition Sophocles against the output of our mighty moderns. What chance have the classics against Geo. M. Cohan?

The stage effort of the year has been signally free from positive success. The theatre in our city has been deluged with the trite and the impossible. The astute manager has been compelled to acknowledge that even the overworked business man will not accept that which affronts his artistic intelligence, and so failure after failure has been recorded on the histrionic page. But history has always acknowledged the value to humanity at large of the mind and matter working to a higher ideal. This is certainly what Mrs. Campbell is apparently trying to accomplish. It is useless to contend that with our modern civilization there is a demand for the classic. He or she is daring indeed who assumes to project it.

This conclusion applies to drama, not music, for strange as it may be, the metropolis is prepared to sustain and support Mozart and leave Shakespeare to starve. But to advance backward—paradoxical as the expression may seem—to invade those virgin fields of the play and to try and bring their significance, truth and beauty home to our humdrum, prosaic and yet bustling conditions—more paradox—calls for a temerity altogether too infrequent in theatrical conditions of the twentieth century. Daring experiments frequently succeed, but Sophocles is not Shaw and therefore, perhaps, cannot come under that de-

scription. Sophocles is an established fact, not a novelty, for his verities and unities are the stock in trade of modern playwrights. Then, wherefore his chance? Simply in the compelling force of his knowledge of the human emotions and their outward and visible expression. Electra is the dramatic emphasis of a sorrow-stricken soul, an Hellenic but feminine Hamlet—each has lost a father through lust and murder. The Sophoclean drama, as here presented, is a modern yet classical variant—more paradox—for the original has been reduced by Herr Hugo von Hoffmannsthal and translated into virile and practical English by Arthur Symons. It is in one scene and considering its unrelieved gloom, lasting as it does without drop of curtain for quite an hour and a half, becomes a severe tax on our restless audiences. But the effect produced is one of sincere power and artistic grace. There is true atmosphere throughout it all and the spirit of the Greek traditional is preserved with lasting skill.

Mrs. Campbell in the title rôle reads her long recitals of impassioned woe with fine variety. Her poses are beautiful and she presents a constant series of striking and impressive pictures. As Clytemnestra Mrs. H. Beerbohm Tree presses hard the star for primary honors. Her diction is particularly fine and the inner spirit of the cruel mother and lustful murderess is conveyed with splendid power. Lacking in strength—a youthful fault—but instinct with girlish grace and nice feeling, Miss Stella Patrick Campbell is a most engaging Chrysothemis, while the rugged force and brutal intensity of Aegisthus are admirably portrayed by Charles Dalton. Ben Webster plays Orestes, the outlawed brother.

The costumes and setting are strikingly accurate and effective. The announcement has gone out officially from Washington that the Japanese are a sensitive people, and the press is urged to be careful in dealing with our little brown brothers of the Occident. Under the circumstances it may be inadvisable to set down the truth about "The Flower of Yamato," which serves as a curtain raiser. It is hard to discern why it was ever produced. Certainly Mrs. Campbell does not look or act like a Japanese, and the whole tedious trifle only suggests how much better are "Madame Butterfly" and "The Darling of the Gods."



HENRY LUDLOWE AS SHYLOCK



LYRIC. "OUR AMERICAN COUSIN." Comedy in four acts by Tom Taylor. Revived January 27 with this cast:

Lord Dundreary.....	E. H. Sothern	Buddicombe .....	Alfred S. Howson
Asa Trenchard.....	Adolph Lestina	Florence Trenchard.....	Helena Head
Sir Edward Trenchard.....	William Harris	Mary Meredith.....	Virginia Hammond
Lieut. Vernon.....	P. J. Kelly	Mrs. Mountchessington.....	Ina Goldsmith
Capt. De Boots.....	Paul Scardon	Georgina .....	Gladys Hanson
Mr. Richard Coyle.....	Frank Reicher	Augusta .....	Loretta Healey
Abel Murcott.....	Malcolm Bradley	Sharpe .....	Katherine Wilson
Binney .....	John Taylor	Skillet .....	Ethel Gray

"Our American Cousin" is perhaps the only play that is associated with our national history inevitably and for all time. Few of the plays that are delighting us in this generation will be known to the stage a century and more from now. The names of many of the best of them will be forgotten, but "Our American Cousin" has had immortality conferred on it, farcical as it is, by reason of its tragic association with Abraham Lincoln. Of course that historical identity could by no possibility add to the vitality of the play as a play, nor could the memory afford enjoyment for a single moment; but perhaps there is not an American mind that does not experience gratification in being able to feel that he, in witnessing the play, is sharing in some measure with Abraham Lincoln the harmless pleasantries afforded by Lord Dundreary. If the character were not amusing, if it did not have in it something genuine and droll and mirth provoking, and were in our present opinion stupid and unworthy of attention, we could not participate with Lincoln in the enjoyment of it. We would not be sharing our enjoyment with him; we would not be having that communion with him that is real and not a mere fantastic bit of imagination.

There is too much criticism in the world, particularly of plays. The man of one generation can so easily imagine that his own generation is superior to the past in all respects and that he himself as an individual is superior to other individuals who happen to be dead. Undoubtedly he has some advantage in a case of this sort, but it is not necessarily true that he is superior to anybody. However, he could visit a performance of this play with that attitude of mind and possibly believe that he was witnessing something beneath his contempt. If he is a dramatist (in which case he might or might not understand dramatic construction) he might feel or imagine that he felt the superiority of the modern drama over this exceedingly clumsy contrivance called "Our American Cousin." He would be quite right whether he knew why and how the drama of this day has advanced beyond the period of Tom Taylor's play. At present it is no play at all. It is crude and its situations are outworn. Possibly it might be made more serviceable as a play if Lord Dundreary were connected with the plot, from which at present he is entirely detached; but even that is doubtful.

Lord Dundreary, who is really the play and who practically furnishes all the entertainment, is the living embodiment of cheerful nonsense, the like of which character does not exist otherwise in the world. Many of the jokes are old, and we may be pardoned if we remark that they will grow older, but it will be many years, we believe, before they will be entirely outworn. E. A. Sothern was one of those genial spirits that do not die when they cease to breathe. His intimates were bathed in the glow of that spirit. The world of his day was made happy by him, for under his ministrations many a care and sorrow were forgotten, and he left the world his debtor. His Lord Dundreary, created wholly by him, is one of those delightful fantastic figures that only people of his own nature, Mark Twain or Rabelais could create. When this play was first done a titled Englishman was little known in this country. He was a curiosity. For that matter, he remains in many respects a curiosity and perhaps will never, as long as the world stands, be anything but a curiosity. The character is not an unnatural one with all that fantastic exaggeration that Sothern gave it. Dundreary was a gentleman. He had his valet. Forty years ago in America a valet in himself was a curious and amusing idea to an American. Whether the present generation has advanced in becoming reconciled to the valet is an open question. In the old play of those days, a butler was no less of a joke. We must sadly admit that he is no longer a joke. Asa



Photo Reutlinger, Paris  
OLGA NETHERSOLE IN "THE AWAKENING"



Trenchard is a relic of the past. If the play itself concerned us it would annoy us to see so many dead people in the cast walking about and pretending to be alive; but Lord Dundreary is still alive. His comicalities depend largely upon the way they are done and uttered. Without the spirit of the original Dundreary much of it all would fall short and be really silly. We believe that Lord Dundreary has come back to visit us for a considerable period. There are undoubtedly a few highly critical people of the present generation who will think that those who take good cheer from the character are themselves inscrutable silly asses. But they are another. They belong to the inscrutable masses who delight in the Katzenjammers, the Busters and other creations

GARRICK. "FIFTY MILES FROM BOSTON." Play in three acts by Geo. M. Cohan. Produced February 3 with this cast:

Joe Westcott.....	Laurence Wheat
Nathan Westcott.....	Jas. H. Bradbury
Dave Harrigan.....	George Parsons
Tim Harrigan.....	James C. Marlowe
Moseley.....	Richard Nesmith
Eddie Moseley.....	Master Lores Grimm
Jed Woodis.....	John Westly
Foreman Brookfield Hose.....	Sim Pulen
Fat Boy.....	Russell Pincus
Brainerd.....	Frank Bouman
Mary.....	Laura Harris
John.....	Charles Cartwell
Mrs. Westcott.....	Mrs. Louise Riel
Mrs. Tilford.....	Emma Janvier
Nellie Harrigan.....	Hazel Lowry
Aunt Kate.....	Alice Parks Warren
Sadie Woodis.....	Edna Wallace Hopper

Sadie, post mistress of a town fifty miles from Boston, loves Joe; Joe loves Sadie; and so does Dave love the little lady Sadie; Sadie's brother steals four hundred dollars from the post office, gives it to Dave, "the village dude," who bets on a baseball match and loses. Dave will replace the money and save Jed from prison if Jed will get his sister to throw Joe over and marry him (Dave) which she would have to do in order to save him (Jed); but the post office burns down and the villain is foiled.



Sarony

LOUISE RUTTER

Recently seen as Cynthia in "The Man of the Hour"

**M<sup>me</sup> SARAH-BERNHARDT**  
a l'honneur de prévenir le  
Public que les informations  
relatives à son théâtre parues  
jusqu'ici dans le journal

**"COMÆDIA"**

ayant été pour la plupart  
inexactes et tendancieuses,  
elle met en garde le Public  
contre tout ce qui pourra être  
publié dorénavant dans ce  
journal au sujet du

**Theatre SARAH-BERNHARDT**

Sarah Bernhardt, incensed at the Paris theatrical daily *Comædia* announcing her intention to appear in the character of Faust, had the entire French capital placarded with the above notice of which this is a translation: "Mme. Sarah Bernhardt has the honor to inform the Public that the information regarding her theatre hitherto given in the newspaper *Comædia*, being for the most part inaccurate and misleading, she warns the Public against everything that henceforth may appear in that newspaper regarding the Theatre Sarah Bernhardt." *Comædia*, in reply, professes the highest admiration for Mme. Bernhardt's genius, and says it is attacked simply because it tells the public the truth, whereas other journals, which are subventioned, print only what the managers wish the public to know

We believe we have stated the case fairly and clearly. This is Mr. Cohan's latest play. The formula for writing plays of this kind was not devised by Mr. Cohan, but was discovered about thirty years ago and is used in perhaps no other country in the world. Almost any kind of familiar pattern or plot may be used and any irrelevant diversion which may please for the moment may be introduced. It is possible and no doubt customary to

is not diverting. Mr. Cohan has many talents and accomplishments. In nearly everything he does he puts his own stamp on it, and that means individuality, without which no writer can have a continuously successful career. He announces Cohan girls, Cohan boys, Cohan songs, Cohan dances, Cohan everything. This pan-Cohanism, we venture to suggest, is not wise. It might grow into a delusion. Mr. Cohan is a young man who will no doubt write and do things for our entertainment that will make us regard him seriously in spite of his forbidding us to do so. If he does not expect to wear out the patience of the public he must abandon his silly attitude of not wanting to be taken seriously. If he attempted to drive his automobile down Broadway at forty miles an hour would he or would he not expect to be taken seriously? Mr. Cohan cannot tell people what they

get the details, the songs, the dances, the comical incidents and many of the characters before thinking of the plot. Long before Sadie was born the village band was thought of, with squeaky fifes, wheezy horns and a base drum beaten by a little fat boy. The result is that when Sadie is born she is fifteen years younger than the little fat boy. The fire brigade was organized before Jed came into life. It is not altogether impossible that the two fighting fathers were created after their sons, Joe and Dave, fall in love with Sadie. In point of dramatic existence, without regard to the process of mind that we have been following, the village gossip, a spinster of about thirty, played very well by Miss Emma Janvier, is in reality dramatically certainly not less than 150 years old. Perhaps it is unfair to speculate on the chronology of these people, but there isn't much else to speculate about in connection with Mr. Cohan's latest.

We particularly desire to call attention to Mr. Cohan's use of Mr. Crummies' pump, from which Sadie prettily pumps a pail of purling water. There are scenes, songs and dances, not the least impertinent of which is one concerning Jack and Jill's adventure in going up a hill to draw a pail of water. We do not pretend to say that much of all this



Sarony

BERTRAM WALLIS

English actor now playing the leading male rôle in "Miss Hook of Holland"



must do and must not do. He could not hit his bosom friend on the head with a poker and beg him to excuse his irony and not to be taken seriously. Mr. Cohan at present has a chance, and that chance is that he be taken seriously.

ASTOR. "IRENE WYCHERLEY." Play in three acts by Anthony P. Wharton. Produced January 20 with this cast:

Sir Peter Wycherley, Grant Stewart; Philip Wycherley, Edwin Arden; Harry Chesterton, Walter Hampden; Charles Summers, John Glendenning; Harris, Hodgson Taylor; Lady Wycherley, Edoliot Paget; Muriel Wycherley, Nellie Thorn; Lily Summers, Selene Johnson; Linda Hetheridge, Dorothy Hammond; Hilda Preston, Mrs. Sam Sothorn; Carrie Hardinge, Mary Whitty; Maid, Lillian Shirley; Irene Wycherley, Miss Allen.

We have no difficulty in believing that "Irene Wycherley" created something of a sensation and excited a good deal of discussion in England. The play belongs over there and can never get a foothold in America, although it may serve the commercial end of filling out Miss Viola Allen's season. Criticism of her personal acting in the play is entirely superfluous, for her acting of the part is better than the part itself. Every really good play must have a living, specific theme taken from some unsettled condition of affairs in life. The intent of the author is an indication that he is beginning to write plays with an appreciation of where plays come from, but he is, however, only a beginner. This would not make much difference if the theme of his play concerned us or was universal. Plays of this kind must be about an unsolved problem. We have innumerable problems that must be settled, social, political, labor and capital, or what not. A play on slavery would no longer entertain anybody. A playwright would waste his time on a second "Uncle Tom's Cabin." When the action of a play involves a living question it may be crude and yet powerful. Mr. Wharton, hailed as a new writer of promise, is exceedingly crude, but crudity with a living theme may safely exist sometimes in a very successful play. People may be interested in seeing certain facts of life represented upon the stage. These facts may arouse indignation and discussion, which are elements of action, and thus a single scene may make a play.

Mr. Wharton practically has two themes of almost equal importance, something that shows that he is a beginner. The first condition, furnishing the first theme, is that it is the duty of the wife in a titled family in England not to separate from a brute of a husband, but for the sake of the family should become the mother of children by this degenerate brute. We think this is the theme under dramatic discussion in the play. The second condition is that she cannot secure a divorce from her brute of a husband and marry a worthier man because she is a Roman Catholic and the church forbids any such procedure. If Mr. Wharton had stuck to the first proposition and left Roman Catholicism out of it he would at least have had the opportunity of making it a stronger and more consistent play by means of making use of the abundant material at hand. He could have solved the problem logically. He would not have had to resort to the *deus ex machina* of having an aggrieved husband kill her particular brute and then commit suicide. In this he falls into cheap melodramatic romanticism and does not work out his case logically and convincingly.

The story of the play substantially is that she has separated from her husband, finding it impossible to live with the degenerate, that in the meanwhile a worthy young man has fallen in love with her and she with him, although she is discreet. The aristocratic father and mother of the husband argue with her as to her duty to return to her husband. He has been wounded and blinded by a shot that was fired in his face. It is her duty, they urge, that she go to his country seat and nurse him and try to become reconciled to him. The shot is supposed to have been an accident.



Bangs, N. Y.

VIOLA ALLEN AS IRENE WYCHERLEY

She finally yields and is in the house with him. We see this blinded wretch, acted impressively by Edwin Arden, in a scene of repulsive anger at trifles, mean to the core and unfit to live. He still has his desires as her master, seems to relent in his manner toward her and attempts to take her in his embrace. She is horrified. She repels him; whereupon he sends an invitation to Lily Summers and her husband to visit the house. Irene discovers his immoral relations with this wife and that it was on her account that he was shot at and blinded by the husband. She orders them out of the house and gives no explanations to the outraged husband, but it must be assumed that he finds in the circumstance a confirmation of his suspicions and therefore takes action which results in a double tragedy and which relieves Irene and solves the problem.

We repeat that the play does not concern this public. An American wife with such a husband who wants her to return to him would simply commend him to the dark Plutonian shores. If the marital and domestic brute is an established institution in England and if his wife is under the obligations suggested by the play, it must be of some interest to some sensible and reasonable people over there to see him pilloried. The representation of the conditions are enough without much of a dramatic action. In point of fact, from our point of view, if we thought that Irene





Otto Sarony Co.

## LUCY JANE JOHNSTONE

Miss Johnstone is a native of Hamilton, Ont., and made her debut about two years ago with DeWolf Hopper, playing the Messenger Boy in the revival of "Wang." This season Miss Johnstone is playing Oma with the "Blue Moon" Company

Of course no expert playwright misunderstands the old technical term of exposition. The amateur misunderstands it all the time. Mr. Wharton's idea is to collect a number of women and have them tell each other everything that is necessary for the audience to know. Only one of these women is afterwards seen in the play. Naturally there are moments of a great tedium in the first act. Many people may find the play interesting by reason of the curious social conditions existing in England and also because of a certain number of scenes which are dramatic in themselves.

SAVOY. "TWENTY DAYS IN THE SHADE." Farce in three acts by Hennegain & Veber. Produced Jan. 20 with this cast:

Henri, Comte de Merville.....Richard Bennett	Francois.....Hallen Mostyn
Pantruche.....Charles Dickson	Colette de Merville.....Pauline Frederick
"Shorty".....Dallas Welford	Madame Lafont.....Jeffreys Lewis
Touplin des Bonnaires.....Frank Burbeck	Madame Valentine Meran...Grace Heyer
Chantanelle.....Ernest Lawford	Denise.....Vira Stowe
Albert Thomerel.....Edwin Nicander	Rose.....Fannie Hartz

To put people into extraordinary situations and complications and to extract every ounce of amusement out of it all is an art known in its perfection and only to the French. A French farce is largely a mechanical manipulation. It is almost a patented process. "Twenty Days in the Shade" is theoretically perfect, but it is doubtful if all the equations in the original have been observed, and we are free to confess that the story as acted is not as funny as it appears in the simple recital of it. The most exacting creditor in the world is the man who goes to the theatre to see a farce and demands that he be amused and kept in a state of laughter for every minute of the time spent in witnessing what happens on the stage. Five minutes of dreariness may destroy his happiness for an entire evening. The silliest ass in the cast

Wy cher ley would for one moment entertain the idea of returning to this degenerate brute we would lose all interest in her, and interest is indispensable to action. We know that she is not going to return to him permanently, and since no doubt remains on that point, again there is no action, for doubt is one of the elements of action.

Mr. Arden's acting of the repulsive scene in the second act is so well done that some pleasure may be found in what is a triumph of art, but what would be intolerable to witness in real life. The author is very clumsy with his first act. He follows the old method of exposition.

must have capacity in his acting. A stupid actor can never be a humorous actor.

Perhaps the most difficult thing in theatrical management is to secure the right cast for a farce. "Twenty Days in the Shade" is cast well enough and it is possible that any lack of continuity of merriment in the performance may be attributed to the shortcomings or the impossibilities in the adaptation. Here we have a certain Count, who, without the knowledge of his wife, takes an intimate friend of hers, a beautiful woman, to the theatre and is arrested because of some difficulty that he has at the theatre with a policeman. He fears that his wife will get a divorce from him if she learns of the affair, connected as it is with his association with his beautiful companion. He hires a Bohemian friend of his, an old college chum, run down in the world, to impersonate him at the trial. This friend has the card of the Count and gives it to a jailbird who occupies the neighboring cell, but whom he does not see face to face. This jailbird, using the address of the card, puts in his appearance at the Count's house. This is the beginning of a series of complications, misunderstandings and explanations. The judge who has tried the substitute appears on the scene, being in love with the mother-in-law. It is obvious from these complications that the cross purposes are in the nature of compound fractions of humor. The Count's substitute, well supplied with money by the Count, puts in his appearance clad as a gentleman and without the bushy beard that is the symbol of anarchy and disregard of personal appearance. The beautiful friend of the Count falls in love with the substitute and that circumstance helps to solve the complications. The tramp of a jailbird is got rid of and peace settles down where danger threatened.

In the adaptation a number of equations are lacking. The wife is not so jealous as to portend the assumed danger. That the wife could procure a divorce in the circumstances is not made a fact. The continued presence of the tramp jailbird in the house is not made reasonable, whereas in farce everything should have a reasonable unreasonableness. The part of the intrusive jailbird is played by Mr. Dallas Welford, who has been living on the reputation he made a season or two ago in a stupid and forgotten farce. It

is possible that all little, pudgy, fat men are funny. His principal muniment of humor in this part is to spit on his hands before a handshake and to repeat the same delicate operation with the business of caressing the refined Count, for example, by passing his hand under the aristocrat's chin. Perhaps this performance is more amusing when seen than when described. We are not altogether certain. It is by reason of this uncertainty about some of the humor in the play that we are suf-

(Cont'd on p. ix.)



FRANK MILLS

Leading man with Olga Nethersole



# Mlle. Adeline Genée, of the Twinkling Feet

THE fickle, airy fancy of Broadway, especially as concentrated in the Long Acre Square region, is like a butterfly on the wing—you never can tell just where or upon what it is going to alight. Yet there is always a dash of discrimination, an underlying sentiment of natural selection, in its choice of affinities; and when the gay old White Way goes wild over an attraction bearing the transcendental title of "The Soul Kiss," you run no great risk in wagering that there is something uncommonly bewitching in the woman behind the kiss.

Her name is Adeline Genée. She has been London's little Danish sweetheart for the past decade or so, and now she may be New York's as long as she will. Her dainty blond personality, when in repose, is of the type that suggests the apt though overworked comparison of "Dresden china." But when she dances and smiles, and smiles through her dancing, in every ethereal poise and pirouette, then we must fly for similes to the breeze-borne petals of the rose—to the thistle-down, and the sprites and sylphs of the sunbeam.

When Genée's terpsichorean grandmother, La Taglioni, first tripped the light fantastic *pas de fascination* in Boston, the wise men and soulful women of the East gathered together and contemplated her performance in solemn, Puritanical ecstasy.

"Ralph," murmured Margaret Fuller to the Olympian Waldo Emerson, "this is poetry."

"Margaret," responded the seer of Concord, "it is religion."

When the adorable Adeline's twinkling feet first touched the stage of the New York Theatre at dress rehearsal, a change, a glamour, came upon the place, which nobody could find a word for, until Mr. A. Erlanger broke through his customary reserve in this memorable utterance:

"She's got me buffaloed!"

But that wasn't all—as Mephisto Herz sings.

Mr. Sam Harrison, the noted interstate appraiser of all the talent that's fit for vaudeville, from Mexico to Moscow, upon seeing Genée dance, straightway retired to his office and dashed off the following line:

"A Tetrizzini of the toes!"

Indeed, this hits it very neatly, in so far as the art of the Danish danseuse resides in her pedal extremities—for, like Tetrizzini, she is such a past mistress of her technique that she can afford to forget it, and let mood and temperament have full play. But Genée, besides being a classical élève of the ballet school, is an accomplished pantomimiste, and an intelligent actress as well. Thus the scope of her expression is infinitely widened, both as to her individual joy in the dance and the interpretation of an idea or a rôle.

Talent like this really calls for a vehicle play, or at least one of Mr. Ziegfeld's "musical entertainments," to carry it along through an evening; and, as such, it is but fair to say that "The Soul Kiss," in local parlance, is "going some."

There is genuine deviltry in Mephisto's lyrical monologue, launched upon New York from the pinnacle of the Singer tower; also in his scheme for the eternal perdition of the seeker after psychic osculation, by tempting him from the true ideal, with Carmens, Fines, Cleopatras, Marguerites, and Gibson bathing girls. In the Bal Tabarin, as travestied on the New York Theatre stage, there is rather more abandon and entrain than one can be certain of finding in the Paris original of that dissipation.

Against this boisterous background is projected the exquisite figure of Genée, in delicate beauty and poetic relief. She has four scenes, each with its appropriate pantomime dance. In the first, the Parisian New Year's night revel, she is an easy winner of the "soul kiss" competition, and affords Maurice, the gallant young sculptor, ample excuse for leaving home. At Monte Carlo she appears like a second Danaë, flashing through the *grand balabille* amidst a shower of gold Napoleons and banknotes. Her own specific *pas de fascination* is in her dressing room scene, in the second act—a charmingly refined bit of genuine pantomime dancing, in which a comic scene with the Hebrew eccentric, Sol Skevin-sky, is effectively contrasted with the sentimental passages when Maurice and his guardian devil appear.

But the *danse de chasse*, or hunting dance, at the finale, is the original creation which stands out sur-



ADELINE GENÉE DANCING





Julia Marlowe

White Whittlesay

SCENE IN "GLORIA," NEW PLAY BY JAMES FAGAN, IN WHICH JULIA MARLOWE IS APPEARING

passingly amongst all of Mlle. Genée's divertissements. The "Hunt Meadowbrooke," for which it is complimentarily named on the program, never in reality offers anything half so sporty, spirited, and picturesque. A romantic forest glade in autumn is reproduced with all the wizardry of the scene-builder's craft. You can almost scent the red fox streaking by. The horn of the hunter is heard on the hill; the music of the pack responds—here they come, in full cry, a score or more of spotted hounds, the very real thing, dashing across the stage as if it were Nassau County, Long Island; the red-coats follow fast, and—ah! the fair Amazon, Genée, a modern Diana in English riding habit, booted and spurred, comes at a mad gallop! No, she is not mounted, but she might as well be—the illusion is all there, as

she alternately checks her imaginary hunter and gives him the rein, takes a water jump and a fence or two, and is in at the death—see! she has dismounted, and is triumphantly waving the brush.

Viewed in its ensemble, "The Soul Kiss" (book and lyrics by Harry B. Smith; music by Maurice Levi) is one of the most satisfying shows of its kind Broadway has seen for many a day. Full of good entertainment and interesting novelties, singularly free from vulgarity, luxuriously staged with an army of comely chorus girls and a wealth of gorgeous costumes and elaborate scenery, it deserves a long and prosperous run. Among the performers who scored must be especially mentioned Mr. C. R. Herz, who impersonated His Satanic Majesty in a manner at once sprightly and impressive, and Mr. M. H. Weldon as the amorous young sculptor.



# Mary Garden—American Artiste “Made in Paris”

“IT required a combination of Chicago and Paris to produce that!” exclaimed one of the most ardent, intelligent, and critically appreciative of Miss Garden’s feminine admirers, when radiant Thais first dawned upon the Manhattan scene.

She meant, specifically, the gown—that marvelously audacious creation of shimmering rose gossamer which the lovely Greek courtesan of Alexandria wears as lightly as Aphrodite might have worn the sea-foam. But the remark applied, even more fittingly than to the gown, to the artiste inside it.

Mary Garden, less than a dozen years ago, was simply one amongst the hundreds of bright American girls who go to Paris to learn singing—and are never heard of more. She had a voice, of course—good, but “not in itself a really great voice,” as she declares, with equal truth and modesty. To-day she comes back, bringing Paris with her, so to speak. “Louise,” the most modern of lyric comedies, her own creation as prima donna of the Opéra Comique; “Thais,” of the repertoire of the Opera itself, where Miss Garden will henceforth be enthroned; and “Pelleas and Melisande,” the very latest word in grand operatic art, so far as French genius is concerned: these three great representative works, it has been the unprecedented privilege of our Paris-made American artiste to introduce here in America, all in a single phenomenal season, herself interpreting the principal rôle in each.

The manner in which she has “made good” of her opportunity is contemporaneous history. In a word, Mary Garden has already conquered a position in New York which even the tidal wave of Tetrizzini-worship serves rather to enhance than to undermine.

Whatever she may be in Paris, Miss Garden while in New York lives the life of a free and independent American girl, enjoying all the comforts of home, letting few, if any, of the wholesome joys of every-day life “get past her.” This home is a sunny southern flat in Fifty-sixth street, over Park Avenue way, where

she dwells with her parents, her sister, and her pet dogs, and receives troops of friends—also magazine and newspaper people. For one who herself is so important a feature of the stage spectacle, Miss Garden contrives at the same time to get away with a surprising amount of theatre-going, both the plain and the fancy

kinds. Her catholicity of taste and comprehensiveness of mind make her range a wide one, extending all the way from Walter Dambrosch’s lecture on Debussy to the Eden Musée. She has seen Nazimova in “The Comet,” and was so impressed with Mr. Johnson’s play, that she has recommended it to Sarah Bernhardt. With Mary Garden, intellectually, nothing is wasted. She even finds time, occasionally, to write a magazine article—and when she does so, it is sure to create a stir, because she has the Chicago way of thinking radically, and then of expressing exactly what she means with simple, downright directness.

It was apropos of something Miss Garden had had the courage to say or to write in a magazine—or both—that this particular “interview” took its start. Speaking of music in its highest—that is to say, its creative—sense, she had ventured the observation that “there is at present no art in America.”

“I did not intend this as a challenge,” says the handsome prima donna, looking at a big bunch of orchids, instead of into her mirror, “nor as anything other than the plain

statement of what I thought we all honestly acknowledged. So I hardly feel bound to explain, or to qualify, or to enter into disputes, just because in one or two quarters my innocent and self-explanatory remark has been taken up in an adverse, if not perverse, spirit. Besides, an American critic, whose authority none can gainsay, has answered for me. Mr. W. J. Henderson’s ‘Defense,’ which is published in conjunction with my own article, fills pages with categorical records showing that New York gets to hear, in one way or another, the better part of the world’s musical novelties; that such relatively provincial towns as, for



Copyright Mishkin, N. Y.

MARY GARDEN IN PRIVATE LIFE



instance, Goshen, Ind., and Tiffin, Ohio, and Lincoln, Neb., have works of the best masters in all schools performed under thoroughly capable auspices; while the great choral compositions, together with chamber music of grave character, are often given in places unmentioned by the newspapers, perhaps not even inscribed on the map. What does all this prove? It proves, beyond a doubt, that America is rich in appreciation, and in the raw material as well as in the finer susceptibilities, of musical culture. And that is precisely my own contention. Some day this diffused culture, and this sporadic genius, will crystallize in great native composers, and in works upon the highest levels of art. But it has not done so, as yet. In the meantime, I say, let us nourish this glorious growing national genius with the best the world can give. And what can 'the best' mean, in music, if not the most advanced, the true modern school?—the music that is for the mind as well as for the heart—that has thoughts mingled with its beautiful tones, and represents, as I have tried to say, not merely persons, but passions?"

"Bravo! And now, Miss Garden," pursued the inquisitor, "since you are so earnest, and so frank, will you not say something, out of your own wonderful experience, as to the practical side of art study abroad? It would be fine, if you were to tell the ambitious young Mary Gardens of the future—not the trite and trivial old copy-book precepts, but a few of the things which they really want to know, and ought to know, before plunging into Paris."



Matzene  
MISS MABEL HITE  
Playing the part of Tillie Day in the Chicago production of "A Knight for a Day"

voice, and talent, and character, complicated with good looks—ah! it is a terribly serious matter.

"They do right, though, in leaving their homes, when setting out on the desperate adventure in search of artistic development, fame and fortune. That must be a single-hearted pursuit. Self-reliance is one of the many things, besides singing, that a successful singer has to learn—and she cannot acquire it at home. There she is 'coddled' on the one hand, and shut in by conventionality on the other.

"But let me say, explicitly and positively, that the young American woman who is going to Paris to study for opera, if she expects to get the full benefit of such a course, should see her title clear to \$300 for each and every month, up to the time of her début. Three hundred dollars is 1500 francs, which amount we may apportion as follows, for the principal items of expense:

	fr.
Pension and living expenses, per month	350
Vocal lessons, per month	500
French fiction and stage department, per month	300
Accompanist, per month	200
	1350

"There is all but 150 francs accounted for, right away—and nothing said about

carriage hire, and pin money, and possibly doctors' bills, and"—

"And aren't you forgetting the biggest item of all—dress?"

"No—that ought to be last and least, with a student. I have been quoted, and quoted correctly, as saying that an artiste should make every sacrifice—go hungry, if need be—in order that she may be well and fashionably gowned. But that is after she is an artiste. There is no chance for a girl whose mind runs to dress and frivolity at a time when all her energy and resources are demanded for the study of art."

"But, how many are fortunate enough to command the resources you say are necessary?"

"Oh, a hundred times as many as really make a success of it, even with the resources. There is Jean de Reszké's school—perhaps the best in Paris to-day. Forty or fifty lessons daily are adminis-



Mishkin, N. Y.

MISS ROSALIND IVAN

English actress seen lately in support of Mme. Nazimova. Was Olga Nethersole's understudy last spring and playing Sapho at a few hours' notice with much success



Sarony

MRS. BEERBOHM TREE

Wife of the well-known English actor and who has returned to America after many years to play Queen Clytemnestra in Mrs. Patrick Campbell's production of "Electra." Mrs. Tree's last visit to the United States was made in company of her husband



tered, in that operatic kindergarten, to as many different pupils. Yet, out of the entire lot, there were only two that I should say gave brilliant promise. And of these two, I fear, the master himself doesn't think any too well!"

Upon being asked, discreetly, if she would illustrate her remarks with a few leaves from her own life and professional beginnings, Miss Garden replied:

"I am proud of it—especially the 'obscure and painful part. The fact that I struggled on both with and without resources may

quitting. Remembering Chicago, I clinched my teeth and said, 'I will!'—and I did. Eight months of misery, of poverty, almost of starvation, lay between me and my début. But I traversed them, and won my first little triumph in an engagement at 250 francs (\$50) per month. My first important rôle at the Opéra Comique was 'Louise,' which I created. It was rather a forlorn hope—but Charpentier's genius, and Carré's stubborn perseverance, slowly and surely won their victory.

"For a whole year I sang 'Louise' at a salary of 500 francs per



Holbrook Blinn

Chrystal Herne

Arnold Daly

Act I. Rose: "Tell your men to let him go"

SCENE IN OWEN KILDARE'S PLAY "MY MAMIE ROSE" NOW ON THE ROAD

account for the positive tone of some convictions I am accustomed to express.

"My earliest musical studies were in violin playing, at which I became, at one time, quite a virtuosa. Then I took to the piano. I hadn't thought of becoming a singer, or an actress, or a professional person of any sort, when I first went to Paris. When the possibility of a career began to open for me, my parents were not in circumstances to encourage such an ambition; but the patronage of enthusiastic friends gave me a good start, and then I began to see grand prospects opening before me. I worked with feverish energy—with almost fanatical devotion. Practical results gradually ensued; and I could even see, far ahead, the glorious opportunity of a début on the Paris stage.

"Then, with the dawn of success, I suddenly became aware that I had enemies, and that they had been busy writing home. For some reason, which I could not then discover, my friends who had been pushing me along, lost faith in me. They withdrew their support at the moment when I needed it most. 'It was not as they had supposed,' they said, in offering to buy me a steamship ticket to come back home.

"I would have died, first! But I had no idea of dying, nor of

month—that was all my armor-clad contract called for, and, truth to tell, I was glad enough to get it. Then a new contract awaited me, and it became my turn to make money. I have sung 'Louise' more than two hundred times, and my voice is none the worse for it. My doubting friends have long since expressed their unqualified approval. They rather expected I would defend myself, and explain. But I never explain, and never regret. An artist's life, in its critical moments of development, is one succession of emergencies. Its justification is attainment. Its rewards atone for all sacrifice. What are a few years of suffering and strife, but something to look back on with pleasure? Whereas, art is for a whole lifetime.

"There may be petty jealousies in the world of music—but its real sympathies and enthusiasms are grand. I shall never forget the day when I recognized the great Mme. Marchesi in my audience, while I was singing 'Louise.' I prevailed upon a mutual friend to go to her, and learn, if possible, what her veritable impression was. Well, the famous teacher was genuinely *émotionnée*,—in fact, she was in tears; and she declared, without reserve, that here were effects more poignant than artificial opera had ever dreamed of.

(Continued on page viii)





"They wouldn't keep me any longer at the pension"



"He did say such dreadful things"



"He'll beat you and marry you to a Turk"



"Yes, I understand. I will save Seer Marcus"

## Facial Expression and What It Means to the Player

IN his essay on Adrienne Lecouvreur, Sainte-Beuve declares that actress' finest gift to have been not her elocution, her eloquence, her temperament, nor any of the hundred and one other attributes that go to make up effective acting, but her skill in mute acting. He says:

"No one ever so perfectly understood the art of mute acting—the art of listening perfectly and yet acting with one's whole being while another character was speaking. Thus, full of soul and of feeling, an untiring student, passionately in love with her art—everything contributed to make her the great reproducer of the subtlest and finest of human emotions—and this to a degree unsurpassed in her own day."

It was by posture, by gesture, by facial expression particularly, that Adrienne Lecouvreur—she who first made queens in the flesh of Shakespeare's queens in poetry—attained the stature of an artiste in the affections of people who up to that time had known only the acting of make-believe.

Mute acting, the possibilities of facial expression (always this side of that invisible line that divides the grimace from the look of eloquence, pathos from bathos, sentiment from sentimentality) is an instrument of his art often forgotten by the player who complains that he is cast insignificantly, as it is the glory of the actor who suddenly lifts a small part into prominence. Nature may aid much in equipping an actor with a fine facial expression. Nature may give the actor the one talent—a striking countenance. It is for the actor to multiply the gift by practice and by hard work until it becomes the ten talents of a finished art.

Among the actresses now before our public Marie Doro is a striking instance of the extent that a player may improve upon nature and, through effort, obtain a wide range and an exact power of facial expression.

The illustrations that accompany this article, expressive of emotions induced by lines taken at random from the play, "The Morals of Marcus," exhibit a range of facial play as varied and as



"You're very welcome to my party"



"Seer Marcus loves me because I'm so beautiful"



"If Seer Marcus says 'No' I kiss him, and then he says 'Yes'"



exact as it is rare. Partly in play, partly in earnestness, Marie Doro has developed to the full the actor's most effective medium of interpretation—facial expression. The result is evident—the means of obtaining it worthy of record.

It was as a member of "Little Mary" company that Miss Doro, availing herself of waits between acts, or during the scenes of other players, got her best practice. In fun, as she thought, she vied with another girl actress at making faces, as two children might do. Night after night she practised at this, amusing her friend, and being amused, until it came to her, unawares, that she could almost do what she wished with her countenance. This she realized one night on actually frightening her friend with a look of terror. From that on, Miss Doro has given time and pains to the furtherance of this power.

Her methods are these two—to memorize a story, preferably one built of several contrasting ideas—reflect upon it, and then tell it entirely by facial pantomime to some one who has never heard it. It is difficult. In the majority of cases, as a means of telling the story, it is unsuccessful. But the mere attempt is splendid mental exercise and the finest kind of practice for obtaining a sure muscular control of the face.

Her second device—of especial help to the actress—in acquiring elasticity about the mouth, is the mastery and pronunciation of certain sentences in Italian, French and Spanish. Care-



"I had pneumonia. Pasquale does not like sick people.

I was in the hospital and when I came out I cried and he said, 'You damn little fool, I am sick to death of you'."

ful utterance of even random sentences, taken from any of the Romance languages, which, when well spoken, articulated and enunciated with a nicety unknown to the Anglo-Saxon speech, cannot be too strongly commended to every actor and actress to whom correct speech and a skilful management of the countenance are as important as the very breath of life.



# Have We an Ibsen amongst Us?

*"The modern dramatist must know his Ibsen, the same as the modern novelist must know his Balzac. They are both intellectual baths which must be taken by those who desire to remain intellectually clean."*

THERE is nothing hysterical about Mr. Owen Johnson, who made this remark. Only thirty years old, he has been honored by having that fine artiste, Madame Nazimova, appear in the title rôle of his first play, "The Comet," and in addition to this, he has awakened to find his name associated with that of Ibsen.

Mr. Johnson does not enjoy having his aims and aspirations snuffed out under the name of a superior artist. He appreciates the compliment implied by linking his name with that of Ibsen, yet, being a serious artist, he prefers to be judged by his own performance.

Read his cast of characters in "The Comet," Fernand, Nanna, Lona.

With their two-syllable spirit of finality about them, they are very characteristic of the cold, brief names employed by the great Scandinavian playwright. Like Ibsen, Mr. Johnson makes of the stage simply a room, with one wall removed. The action of his play, like that of Ibsen's, will be confined to this room; it will be mental and not physical action. Like Ibsen he has scattered throughout his dialogue, remarks which admit of symbolic interpretation, such as "over the seas," "tangled hair," "the city of men," etc.

He has borrowed his terse, tense dramatic model from Ibsen. He does not deny this. He says, "All art is historical." Like Ibsen, his play does not end with a wedding engagement, but opens with a scene in married life. American plays usually end with weddings, as European playwrights see in marriage not the end of all problems, but the beginning of a new and deeper series of problems.

Mr. Johnson resembles Ibsen in two deeper respects than all this. In the first place, like Ibsen, he is a dramatist with a serious purpose. If you want amusement, go elsewhere. Mr. Johnson will try to instruct. Secondly, Lona the female character of his play, "The Comet," carries the whole play, in much the same way that Nora carries "The Doll's House," as Hilda carries "The Master Builder," as Hedda Gabler is the main figure of the play of the same name. Like Ibsen, he is not only attracted by, but he perceives the complex nature of the twentieth century woman; that she has a hundred impulses and a hundred leadings, the same as man, and can no longer be treated as one eternally tiresome feminine type. He explained his philosophy to the present writer:

"I see in woman the whole drama of existence. Those who desire to secure the key of the progress of civilization had better cease studying the academic facts of history, and begin to understand the psychology of woman. As woman has advanced, civilization has advanced.

"Woman doubtlessly invented the idea of marriage. Sex would have been sufficient for man in the dim days, when man was 'joint tenant of the shade' with the beast. She probably invented this institution to protect her offspring. Later on she became jealous of the other wives, and also became dissatisfied with occupying a lower scale than man, and insisted upon monogamy. In rising higher in her own scale, she made man climb higher than he had ever thought of before. Do not consider me a feminist, however. I think the trouble with America to-day is, it is being dominated by women.

"The contemporaneous playwrights do not see the subtlety of women. They make them simply creatures that love and are loved. They give them small feet and also small minds. There is such a variety of types to be found in the feminine world, it seems singular that playwrights should so religiously stick to the most obvious; which are not always the most interesting. My next play deals with the struggle a woman has between two conflicting emotions, the maternal and the romantic."

When the "Comet" is asked by Fernand, "Who are you?" she does not reply, "I am El Comet, the great actress, who has roused all Europe by her art!" She says simply, "I am a woman." If Mary Jane or Sally Ann said they

were "a woman," it might perhaps be funny, but coming from a character, whose whole career has been given up to her art, and who, to achieve greatness in her art, has stamped out every human emotion, this reply means something. It shows when the critical test came, much as El Comet prized her art, and many the sacrifices she made for it, she was yet more than an artist, viz., she was "a woman." The term "woman" becomes significant in Mr. Johnson's hands. Perhaps that is the reason his play has been such a success with women. He says himself, "My play is only for men of artistic temperaments, but all kinds of women understand it."

Mr. Johnson is the author of three novels, "Arrows of the Almighty," "In the Name of Liberty," and "Max Fargus." I asked him why he had ceased writing successful novels for the drama. He replied that he considered the play to be the most perfect form of literary expression.

FRANCIS OPP.



OWEN JOHNSON  
Author of "The Comet"



FLORENCE NASH  
The Dutch barmaid in "Miss Hook of Holland"



ALFRED HICKMANN  
Seen recently in "Society and the Bulldog"



CUYLER HASTINGS  
Playing the gambler in "The Girl of the Golden West"



EMMA DUNN  
Plays the mother in "The Warrens of Virginia"





A PRIVATE PORTRAIT OF MME. LUISA TETRAZZINI

## An Interview with Luisa Tetrazzini

**S**ELDOM has New York endorsed a foreign verdict more promptly than it did recently on the occasion of the début of Luisa Tetrazzini at the Manhattan Opera House. Although the published accounts of her wonderful success in London, usually considered an undemonstrative city, largely contributed to crowd the theatre, it was by no means sure that her European and San Francisco triumphs would be repeated here. New York has a fancy for forming its own judgments. It is apt to be prejudiced against those who attain fame first elsewhere. But at the close of the first act there could have been no doubt in the minds of anyone that an extraordinary singer was in our midst. Such limpid high notes, such a marvelous descending scale, such control of a beautiful warm-timbred voice, in short, as the new star displayed, coupled with a capacity for imparting dramatic significance to coloratura passages often so meaningless, established her at once as one of the most remarkable singers of our time.

When the representative of the THEATRE MAGAZINE was received by Mme. Tetrazzini in her private sitting room, the singer had already been interviewed, and had posed for nearly an hour for photographs. She came in buoyantly, scoffed at the idea of being tired, laughed at the suggestion that people took up too much of her time.

"How could I be other than nice to them," said she, "when all are so nice to me, when New York has been so nice to me!" Perhaps the most vivid first impression derived from meeting the singer is her amiable disposition. She looks as though worry and ill temper were absolutely unknown quantities in her "make-up." Her merry laugh is infectious, and her frank simplicity charming. In personal appearance she is attractive. Light chestnut hair grows around a broad but not too high forehead, her dark eyes are shaded by black lashes, and luminous in their depths. Her complexion is smooth as that of a baby, and there is not a line in her face to suggest that the years are passing. Indeed, she looks much younger than her photographs, younger even than she appears sometimes on the stage. Her plump, well-

rounded arms taper down to little wrists and small but well-shaped hands which, opening freely, indicate, according to palmists, a frank, expansive nature. She has the full throat of the singer, and by preference wears collarless gowns; her neck is smooth and plump.

She is delighted with her success here, but she does not expatiate upon it, taking it as a matter of course. Questioned about her remarkable voice and equally remarkable vocal technic, she explained that she was born with a flexible voice, that she and her two sisters—Signora Campanini, and Signorina Elvira Tetrazzini, a well known vocal teacher of Milan, Italy—inherited good voices from their mother, and that her health is good. These seem all-sufficient reasons for her success, to her own mind, hence they can be dismissed without further consideration. But to the layman they hardly seem so. When one is confronted with the actual fact that the singer studied but six months before making her début on the operatic stage in Florence, her native city, one is forced to search for other reasons for this phenomenon.

Eminent specialists in San Francisco examined her larynx during the two seasons that she sang there; other eminent throat specialists, including the court physician of England, examined it again, when Mme. Tetrazzini was arousing Covent Garden audiences to the wildest enthusiasm last autumn. The verdict of these great men was singularly unanimous. The throat, vocal chords and larynx of the soprano were absolutely perfect in structure and physical condition: the ideal throat and larynx of a singer. To this fact must be ascribed some of her remarkable technical ability, since study, as most sopranos have done to acquire even an approximate agility, she did not. The singer herself takes the most matter-of-fact view of this side of her art.

"One is born with a flexible voice or one is not," she remarked. "If not, it is useless to struggle for it. One must develop it, perfect it of course, but the ability must be inborn."

Unlike many singers, Mme. Tetrazzini does not cherish a longing for the unattainable. She has no desire to attempt the operas for which her beautiful voice is unsuited. The dramatic singer



is also born, not made, she maintains. That she is intensely dramatic by nature, however, is shown by her rendering of the old operas.

"One must study the story of the opera, must try to interpret the heroine as she was," she said, "even if one is not thoroughly in sympathy with her. For instance, in Violetta's place I should never have acted as she did. Oh, no, I would not have left Alfredo without a word, I should at least have explained matters to him. Lucia is, in my opinion, a far more sympathetic character. She was deceived, she had no means of knowing the truth, and her actions were therefore logical. I try, when singing a rôle, to lend the emotion which the heroine would have experienced at such and such moments to the music I am singing then. I am glad that people tell me I succeed. As a matter of fact, it is seldom that I am able actually to hear myself. Only sometimes does the theatre seem to reflect to my ear the actual sound of my voice."

Without singing any of the modern

strictly dramatic operas, Mme. Tétrazzini yet numbers thirty-three rôles in her repertoire, among them Lucia, Violetta in "La Traviata," Gilda in "Rigoletto," in all of which rôles New York has heard her, the title rôle of "Lakmé," Rosina in "The Barber of Seville," Inez in Meyerbeer's "L'Africaine," in which rôle she made her début in Florence, the Queen in "The Huguenots," and in the "Magic Flute," besides the soprano rôles in "Romeo and Juliet," "Sonnambula," "L'Etoile du Nord," "Mignon," "The Pearl Fishers," "L'Elisir d'Amore," "The Fair Maid of Perth," etc., in short the entire repertoire for a coloratura soprano.

Asked about the high E flat which she introduces in both "La Traviata," and "Lucia," swelling it and diminishing it to



Davis & Eickemeyer

MABEL TALIAFERRO IN "POLLY OF THE CIRCUS"

the delight of her audiences, as well as all the difficult staccato notes and additional embellishments which she adds in the famous mad scene of the latter opera, the diva replied:

"Oh, as to that, no soprano ever sings that scene exactly as it is written. She adds what she can do, and as much as she can. I do the same," thus carelessly dismissing the brilliant effects which aroused such wild enthusiasm. She was equally simple in her reply to a remark that the writer hoped to hear her in "Lakmé."

"Don't forget that I am coming to New York for three years," said she, with her light-hearted laugh. "Everyone will have plenty of time then to hear me in all my rôles."

Mme. Tétrazzini is enthusiastic about San Francisco, in which city she sang seventy times during the two seasons that she visited it.

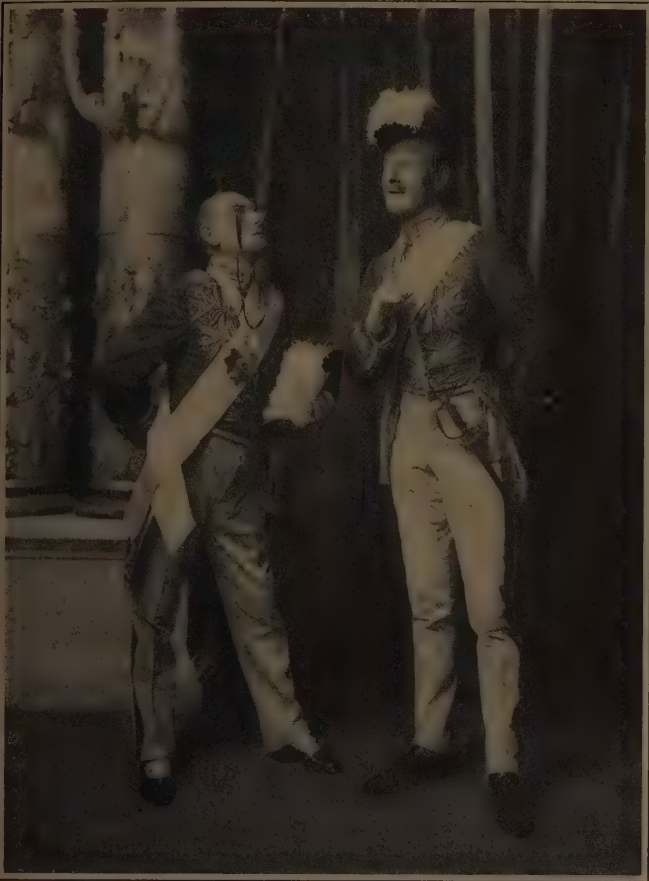
"It was like an European city," said she. "I felt at home there at once, and the people are so expansive, so warm hearted! I loved it. Then, too, the climate was remarkably fine."

Mme. Tétrazzini takes excellent care of herself, ascribing, as do most singers, the utmost importance to being in good physical condition. All highly seasoned foods are tabooed, and she never drinks anything alcoholic except occasionally a small quantity of light wine diluted with a large quantity of mineral water. She also believes that a light voice should not be exercised too much, under penalty of seriously injuring the timbre, and when filling an operatic engagement, unless learning a new rôle at the same time, practises rarely, since she declares that singing at performances and the consequent rehearsals are quite sufficient to keep the voice in practice, and anything beyond that would but fatigue it. Certainly her voice is wonderfully fresh and youthful.

ELSIE LATHROP.



Scenes and Characters in "A Waltz Dream" at the Broadway



Charles A. Bigelow (Joachim XIII) Joseph W. Herbert (Prince Lothar)  
ACT I. JOACHIM XIII: "THE FAMILY TREE MUST NOT BE DISGRACED"



Edward Johnson (Lieutenant Niki) Magda Dahl (Princess Helene)  
LIEUT. NIKI: "WE CAN BE GOOD FRIENDS"



Charles A. Bigelow Joseph W. Herbert  
ACT III. JOACHIM XIII: "SEE WHAT I GOT FOR RUNNING AFTER THE RASCAL!"



Edward Johnson (Lieutenant Niki) Sophie Brandt (Franzl Steingruber)  
LIEUT. NIKI: "LET ME SEE WHO YOU ARE"





AS ELECTRA

# Edith Wynne Matthison Returns to the American Stage



AS ROSAMUND

IN former days, when a trip across the ocean was an event of a lifetime, the coming of an artist over the stormy waters was a matter of almost national importance. The appearance of George Frederick Cooke, the English tragedian, in the autumn of 1810, aroused widespread interest. When he made his American debut at the old Park Theatre in Park Row, playing Richard III, he attracted the largest audience which had ever assembled in the United States; hundreds of disappointed people were turned from the door after the "standing room only" limit had been reached. To be sure, this was the advent of the first great actor, but when, a little later, James W. Wallack, Edmund Kean, the elder Booth, Charles Mathews, Fannie Kemble, and numerous lesser lights visited this country, their arrival was the occasion of much public excitement. To-day we take their coming more calmly, we are more accustomed to seeing on our stage the most finished artists of the European boards, and we take it as a matter of course that the most celebrated of the world's players will eventually find their way here, considering their international fame not complete until it has received the seal of American approval.

It was written of Miss Matthison about that time: "As Every-

man she portrays almost all the human emotions, from light-hearted indifference and a full-blooded enjoyment of life and its good things, through incredulity, fear, anger, rebelliousness, supplication, despair, repentance, confession, pain, resignation and submission to final peace. That one woman should be able to express all these phases of feeling, and to sustain the part for almost two hours of uninterrupted effort would be marvel enough; but Miss Matthison is Everyman for those two hours, and her tears are as genuine at the one hundredth performance as they were at the first. Therein lies her power; in her absolute sincerity, and in her absorption in her part. To talent nature has added the gift of beauty. She has eloquent eyes, a mobile mouth, and hands so full of expression and of feeling that they alone tell the story without need of words."

"Everyman" was followed by "As You Like It," and who will ever forget her portrayal of Rosalind in those memorable out-of-door performances?

Miss Matthison scored success in every one of the many characters she essayed, and became the



Copyright Window & Grove  
EDITH WYNNE MATTHISON  
Who takes Margaret Anglin's place in "The Great Divide"

Among those younger English actresses who of recent years have visited this country, none has won her way quicker into the favor of our audiences than Edith Wynne Matthison. Her beautiful poetic interpretation of Everyman, in the old morality play, created a profound impression. Her splendid gift of elocution, her fine intelligence, her personal magnetism, at once brought her into prominence. The critics, weary of mediocrity, hailed with enthusiasm the new star, who had come practically unheralded, even unnamed, for it is a fact that on the occasion of her first appearance in New York as Everyman, when everybody recognized an actress of unusual ability and charm, her name did not appear on the official program of the play.

Everywhere you met the query, "Have you seen Edith Wynne Matthison?" Then followed encomiums of her dramatic power, her finished art, her splendid elocution, and, as a final touch, her personal charm. That indescribable magnetic quality we call charm, as intangible as the fragrance of a flower, never to be acquired by art, but an imperishable gift, was assuredly bequeathed to Miss Matthison, and it drew to her a real affection from those who were privileged to see her act.

On returning to England Miss Matthison had the opportunity of appearing under her own management in a London theatre, but at the same time the late Sir Henry Irving made her an offer to join his company as leading woman, and act with him



Copyright Window & Grove  
AS PORTIA



Marceau, N. Y.  
AS ROSALIND



during the two seasons in which he intended making an extensive farewell tour, and this engagement she accepted. It was one of the ambitions of her life to play leading parts with the great master of his art. She had now reached the goal strived for.

During this engagement Miss Matthison won fresh laurels, and an English critic, in writing of Sir Henry's production of "The Merchant of Venice," says: "Miss Edith Wynne Matthison's Portia was in itself a thrilling memory. There were but two figures in the court scene—Shylock, the implacable, and Portia, pleading for mercy. In the Portia at Belmont Miss Matthison gave us a sweet, feminine character—purely feminine. She gave point to the clever phrases, brightness to the whole surroundings. But the Portia of the court of justice was sheer acting of the highest order. Miss Matthison spoke the praises of mercy as one who felt them. To the majestic diction of Shakespeare and the dignity of the doctor of laws, she brought the genuine enthusiasm which could belong only to a woman when mercy is spoken of. The intercessional thrilled the audience, and though the words

were known to all by heart, none could help but be thrilled again by Miss Matthison's recitation of them. Not only in this passage did the young actress make an impression on the audience. Throughout the whole of the trial scene she and Sir Henry Irving held the audience as under a spell. Familiar incidents took on a new meaning; more familiar words a stranger and deeper beauty."

Sir Henry Irving's sudden death was a great and irreparable loss to the whole world of art, but to Miss Matthison this tragedy must have been doubly poignant, for in losing the great artist there departed also the kind friend.

Professor Gilbert Murray's translation of Euripides' "Women

of Troy" was produced in London at the Court Theatre, and Miss Matthison's interpretation of Andromache was one of supreme dignity and beauty. Later, when Professor Murray had his translation of Euripides' "Electra" produced, Miss Mat-

thison was again asked to create the principal rôle, and her conception and portrayal of the part were so fine that the critics declared her a truly great artist.

In private life Miss Matthison is the wife of the English scholar, Mr. C. Rann Kennedy. The two dramas in which Miss Matthison is to appear in America are written by her husband: one a comedy, the other a tragedy. The comedy, in five acts, is a modern play called "The Servant in the House"; the tragedy, "The Winterfeast," is likewise in five acts, and the scene is laid in Iceland in 1020 A. D. Both of these dramas are described as unique; their action is continuous with but one scene set for all five acts.

Miss Matthison recently gave an account of her early stage beginnings to an English publication. Shakespeare, she says, was her favorite author at a very early age, and when at the age of fourteen

she entered King Edward's grammar school, there was a teacher there who also loved her Shakespeare, and had a rare gift of imparting her own enthusiasm.

"A little later," she says, "I attended the Midland Institute for French and German, and in connection with the former there was Professor Bevenot, who used to give delightful and illuminative readings from the best classic and modern dramatic authors. Again, by this time I was allowed more frequent visits to the Birmingham theatres, and it may be imagined that Shakespeare was not neglected there by me. Then, too, there were numerous calls upon my services from the various amateur dramatic

(Continued on page vi)



Copyright, 1905, Alice Boughton, N. Y.

EDITH WYNNE MATTHISON AS EVERYMAN



*Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and*

## My Beginnings

By FRANK KEENAN

*actresses, now famous, will themselves tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came.*

**T**HAT I was born of an Irish father and an Eastport, Me., mother, proves that there was in my nature enough conflict to furnish dramatic instinct and action for a lifetime. Certainly here was a



FRANK KEENAN

union of ebullience and repression. When I step foot out of bed in the morning I never know whether my Irish father or my Yankee mother is going to rule that day. It will surely be one of them, but which one remains a problem until the last moment of the last hour of the day.

If you have seen "The System of Dr. Tarr" you know my father, for he was Dr. Tarr. I made up precisely as my father looked at that time. He died a year or two later. A tall man of delicate frame, and agreeable manner, acute perceptions and fine sensibilities!

I was born in Dubuque, Iowa, where, previous to my birth, in the terrible panic of 1857, my father went down in the commercial failure that ruined so many, and after a few years of fruitless struggle against adverse circumstances in Dubuque and three years of bookkeeping in Boston, he bought an unbroken farm of 375 acres near El Kader, Clayton Co., Iowa. It is of life on those acres that I have my earliest recollections.

A few years ago I played one night at Aurora, a town forty miles from El Kader, and when I went before the curtain I told the audience that I had plowed in that country when I was eleven years old and had a hard time reaching the handles of the plow. I had worked on a reaper and driven a harrow. I recalled that I had a hard time with the country boys because my neat Yankee mother had insisted upon my wearing a collar, a sign of effeminacy which the farmer boys had bitterly resented. Many

a time I had defended my collar with my bare knuckles. Later on my father had taken a large railroad contract. The

treasurer of the company had absconded with the funds and my most poignant recollection of El Kader is of my father's property being seized by a sheriff. I remember my plucky little mother passing the official on the road and giving him a grim smile.

"I know you are looking for my husband's horses, and I am looking for my husband," she said with an attempt at lightness.

I knew the gaiety concealed an aching heart.

The druggist met us at the train, as the whole countryside did, to see the curtain fall upon our poor drama of Trying to Get On in the Far West. He proposed to my mother to take me into his store. She considered it, but finally decided to take me back to Boston with her. Some time after I had

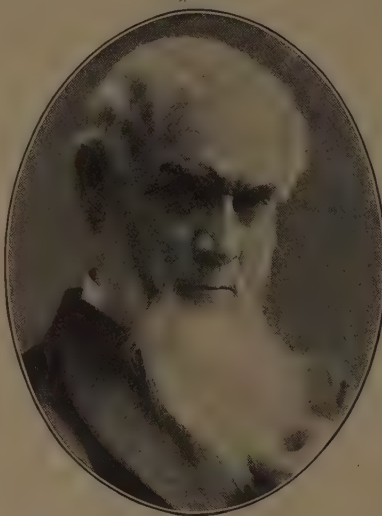
got on the stage I met the druggist, and he said:

"How strangely life turns out. Here you're an actor, and if you had gone with me you might have been my partner by now at El Kader."

El Kader is a town of thirteen hundred inhabitants.

We came to Boston and I was put into the schools there. Again I had to defend my wardrobe with my fists. The Boston boys were not annoyed by my collar, but my overcoat built by the best tailor in El Kader displeased them. I had many a fight on my hands on account of that overcoat.

My Waterloo came when, at the close of the term, I was on the program to recite. The teacher thought because I was a good reader I would recite as well. I sat on the platform, a tall gawky youth, head and shoulders above my classmates. There was one star reciter in the class, and he was the bright luminary of the occasion. I listened to



AS DR. TARR IN "THE SYSTEM OF DR. TARR"



AS HON. JNO. GRIGSBY



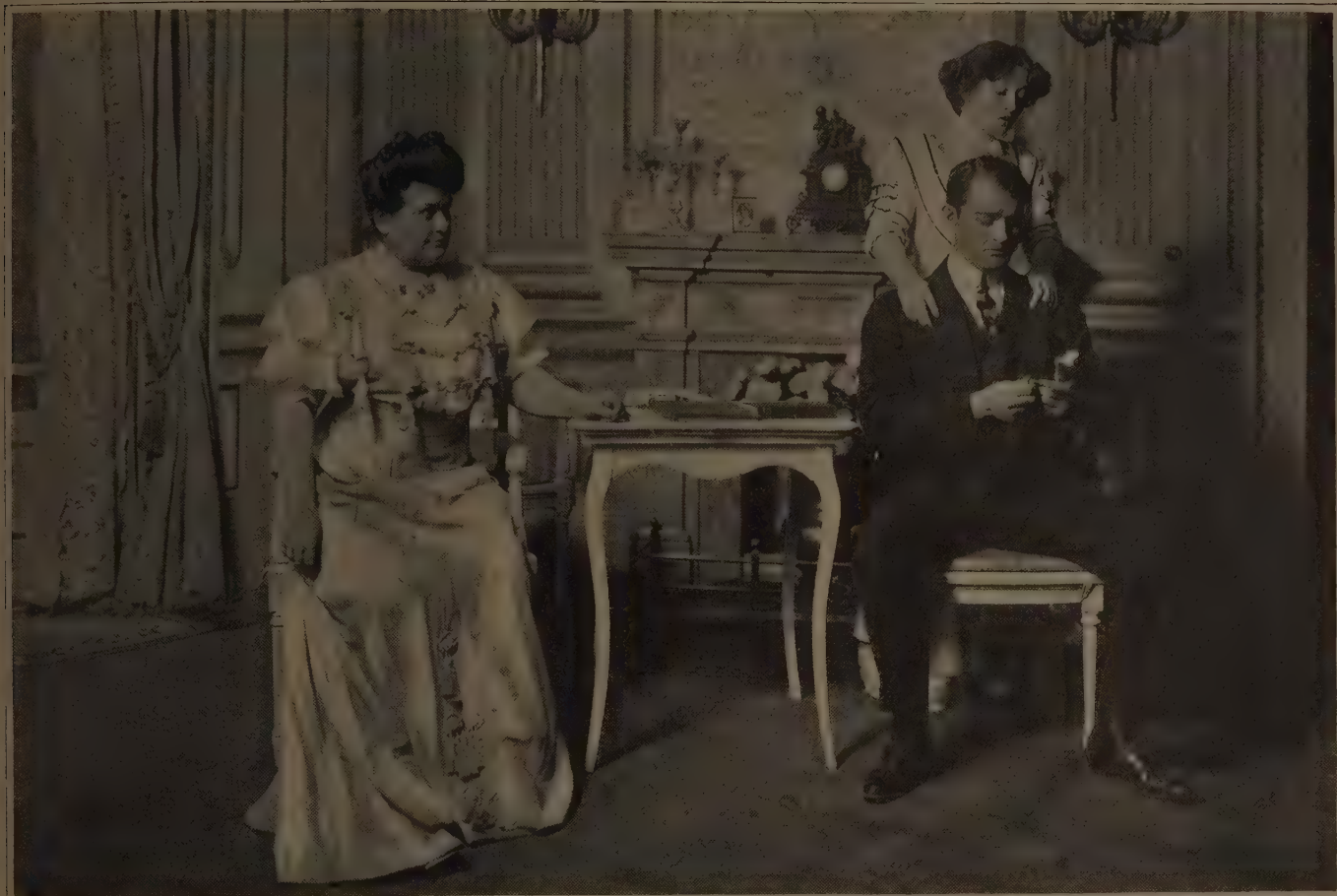
AS GENERAL WARREN



AS JACK RANSOM, THE GAMBLER



### Scenes in "Twenty Days in the Shade" at the Savoy



Pauline Frederick Richard Bennett

ACT I. HENRI: "WE'LL GO TO ROME—WE'LL GO TO NAPLES"



Richard Bennett

ACT I. ERNEST LAWFORD: "YOU ARE SENTENCED TO TWENTY DAYS IN THE SHADE"



Pauline Frederick

ACT II. PAULINE FREDERICK: "AFTER ALL HE'S A MAN OF GOOD  
HEART"



him with wonder in my soul and a fearful lump in my throat. My turn came and I got up to recite "Lochiel's Warning."

"Lochiel," I whispered, "Lochiel, beware of the day!"

And there I stuck, stuck dead. I couldn't get any further. I had to give it up.

It's rather odd that a few years ago I went back to have a look at the old school, the Rice School, they called it. I stood at the corner looking at it, my thoughts jogging down the long path of the years, when a baker came out of the bakery on the corner. He had flour on his hands, and a white apron and white cap betokened his trade.

"Excuse me, sir," said he. "You are Mr. Keenan, aren't you?"

"Yes," said I.

"And you used to go to the old Rice School?"

"Yes."

With his name as a prod to my memory I recalled him. He was the star reciter of Rice School. He had been the school's glory the day I had been its shame.

I never got out of the grammar grade, never anywhere near it, for the time came when I had to leave school and go to work.

I began in a wholesale dry-goods house at two dollars a week, or more exactly, \$100 per year. I intended to learn the business, but the proprietor interfered. Glancing through a peephole in the floor he saw me standing waiting for a feather duster.

"Fire that boy," he said. "We don't want anybody standing around in this establishment."

I found work next in a wholesale hardware establishment. With this job my star came out from behind the clouds, for Mr. Stratton of the firm saw me making a sale to a man and sent me out to sell "Family" grindstones. Years afterward I met one of my customers, a retailer, at a club. I reminded him of the incident and he laughed.

"Come over to my place," he said, "and I'll show you every grindstone with the emery all peeled off. Those emery grindstones were made of wood."

When Mr. Stratton found that I had sold all the emery grindstones, he chuckled and placed me on the list of traveling salesmen. So, at seventeen, I was a traveling salesman through New England. I had this position for two years. Then the firm failed. I got a backer and set up a cigar store.

But the store didn't thrive. I had joined the Young Men's Catholic Association of Boston College and the McCullough and Kean Amateur Dramatic Associations, and mere business was neglected. At one of our entertainments a *bona fide* manager happened to be present. He came back to see me and said:

"A good amateur is better than a bad professional," and made me an offer to join his company forthwith.

My Yankee mother being in the ascendant in my mood at that time, I asked for an advance of salary and got it. The salary was nine dollars a week. I was made the leading man. The nine dollars I spent for what I considered the necessary outward

tokens that I was an actor. I bought a high hat—my first one—and a long light, almost white, overcoat. When I met my fellow actors of the company I found they were all professionals who had seen better days. Meg Ayling was one of these. She had been the wife of the manager, Tom Ayling, and had at one time been the toast of Boston, and drove her four-in-hand, and had a safe full of diamonds. But she was growing old and was partially blind. She had come in her last days to barnstorming.

I made my first appearance as a professional at Richmond, Me., as Archibald Carlyle in "East Lynne." The manager used to stand in front of the house to see that no one got in without paying. Then he would call the utility man to his place. He borrowed my light overcoat for these occasions because he thought it a good thing to make "a fine front." Then he would call the utility man to his place and would rush back, put on his wig, dab some powder on his face, play a part, then remove the make-up, put my overcoat on again and rush back to the front, sending the utility man back to play another part. In three or four weeks we saw that the company was not destined for success. There were no salaries paid. I concluded to leave. So did the leading heavy man, and the old second man, John E.

Hynes, whose hand I shook on Broadway a few weeks ago. We took a steamer back to Boston. Having no money to pay our fare we gave an entertainment and collected enough to pay our way.

After that I got an engagement in J. W. Langernan's Stock Company. Mr. Langernan was one of the finest of the old actors who were wedded to the traditions of the old school. He gave me twelve dollars a week and my board. He gave me an aphorism which has been worth much more. He noticed that I always stood in the wings and watched the work of the other actors in the company.

"That's right," he said to me. "Watch, think, and don't crook your elbow too much and you'll become an actor."

One night I went to the old gentleman's dressing room to get my three dollars for the night's performance. He always paid us himself. He sat before a table, the money arranged in a neat semicircle of piles of coins before him. I had played the Duke in "Othello" that night.

(Continued on page vii)



MISS KATHERINE EMMETT

California girl, now leading woman of the Belasco Theatre, Los Angeles. Recently played leading rôles with the Fawcett Stock Company in Baltimore





Mlle. Adeline Genée, the famous dancer, and her fox hunters in "The Soul Kiss" at the New York Theatre

## Is the Leading Man the Leading Man?

**W**HAT a good thing it would be if by hook or crook there could be a general revision of the nomenclature of our professional forces, by which we could designate the respective classes or branches into which actors are divided with some degree of discrimination and accuracy!

In the old days of the stock company there was such a classification. A democracy obtained among players which has been almost completely obliterated. In its place a certain spirit of aristocracy has developed among actors which operates unjustly among themselves and misleads the public.

The old-fashioned designation of an actor's line of professional work was clear, and it carried some accurate conception of his functions to the general mind. In those days we had old men and old women, first comedians and low comedians, heavy men and heavy women, soubrettes, etc., and these again divided into subdivisions, such as second old men, second comedians and the like.

Theoretically there is still such a division on broad lines by which actors characterize the parts in which they are most proficient; but the practice is honored more in the breach than the observance; the later arrivals know very little about it and are prompt in ignoring the lines of demarcation. The old classification suggested potentialities of progression. An actor or an actress might rise from one stage to another, and the "second heavy" might aspire to the place filled by the "first heavy." If it

portended anything as a system it portended normal development—the beginning at the foot and the gradual rise to a higher artistic plane. Each person knew his place, and that meant system, order and organization, such as obtain in other branches of business.

To-day everything is confusion. A man or woman may have been on the stage for years and not be able to tell what his or her line of work is, unless the individual has been fortunate enough to be "starred."

They are simply engaged for some mark of personality suited to certain rôles, and when the producing managers happen to have no parts befitting certain personal traits, good actors are seeking in vain for engagements, while people inferior to them in everything but that which nature bestowed out of indiscriminate prodigality are engaged in their places.

For example, what is more misleading than the general term "leading man" or "leading woman"? In nine cases out of ten, to describe the leading man is to describe the lover in the play. In many cases he is not the leading man at all in the true sense of the word, and there is seldom a company organized in which there is not an implied conflict of interests over this question.

Broadly speaking, the most important characters in a play *are* the lovers and the villain—I prefer "villain" to "heavy," and only regret that we cannot say "villainess"—the character that is introduced in every well-regulated play as the antagonistic force to





SIGNOR SCOTTI AS SCARPIA IN "TOSCA"

suspend the interest in the foreshadowed happy ending when the lovers shall fall into each other's arms.

But the lovers in the modern play are not always the leading rôles, the protagonists; and the love story often is but a shadow-graph against a more imposing background of events. In "Camille," Armand and Mlle. Gautier are undoubtedly the leading characters; but in "His House in Order" and "The Hypocrites"—to quote at random—they are not. Yet the young fellow who plays the lover complacently calls himself the leading man—and why?

In the majority of modern plays the lover is merely the light comedian, the old-style walking gentleman, and his sweetheart is the ingenue—not the leading lady by any process of sane reasoning. Yet these two youngsters preempt an importance to which impliedly you must doff your hat in profound respect or be run down, while the elder persons and the better actors, who assume a much more vital place in the events, are dismissed with scant courtesy, as though they were merely introduced to support these simples.

A young fellow adopts a professional career, and because he is "tall and handsome" he is, in a year or two, shoved into the part of the lover. Thenceforward he walks Broadway with a cane and white spats and calls himself a leading man, while the elder actor who has learned his business from the ground up and plays the intrigant in the piece is pushed into a subordinate position by general consent.

"All the world loves a lover," mayhap, but it does not follow that all the world loves a bad actor in the rôle. Booth, by contrast, made Iago stand out in brilliant relief, though Iago was an arch villain. Assuredly Booth was a star of the first magnitude and Othello cuts a tremendous figure as a lover. But if I were to attempt a classification, I would call that actor the leading man and that actress the leading woman who managed to make their parts the most vital element of the performance consistent with the object of the action or plot of the play, whether they were the lovers or not; and I would follow the German system of calling the youngsters, whose only function is to overcome parental objections or other impediments to the ultimate end of their joint happiness—plain lovers.

It is unfortunate that, unlike the German and French, we have no feminine endings to distinguish the sexes, so that we are prevented from saying "loveress" as in German they say "Liebhaberin," or "villainess." But I would get around it by calling her the young lover's sweetheart, or be entirely honest and say, ingenue—but never leading lady, when the mother, or the elder sister, or the rival is, in fact, the leading lady of the play.

A leading man who can do nothing much better than throw the bonbon row into ecstasies by a long-sustained Nethersole kiss, or a leading woman who has no other stock in trade than a pretty face and figure as a bait to her worshiper, are altogether out of the focus, and distort the normal optical value of a play if they are assigned the importance which they arrogate to themselves and which general indifference has conceded to them.

Why should we not return to the ways of the old stock days in this matter and be honest by calling things by their true names? Let us leave the "stars" to revolve in their eternal cycles, since we cannot change their course, but let us get back to terra firma, to familiar ground, and classify that which is still mortal in a theatrical company as was the custom when a dramatic organization was governed by exact principles and by an approved system.

FREDERICK F. SCHRADER.

There is from time to time an outcry against what are called the huge salaries paid to certain performers and an added wail that if there is to be a steady increase in that direction it will presently be impossible to keep open. There must, of course, be a limit in the matter of salaries as in all other things, but the cold fact remains that there are in the variety profession a few artists whose popularity, as represented by their drawing capacity, is so great that it would really be difficult to say what would become of the theatres without them. One is always being told that the "good all-round program" will always fill your house. So probably it will, but your great big bright star is a certainty.

—Tribune.





W. H. CRANE AND MARGARET DALE IN GEORGE ADE'S COMEDY "FATHER AND THE BOYS"





Copyright Mishkin

MME. DE CISNEROS IN "GIACONDA"

Copyright Mishkin

M. DALMORES IN "THAIS"

Copyright Mishkin

MME. RUSS IN "FAUST"

## Tetrazzini's Début at the Manhattan Opera House

SINCE the day, or the evening, when Mr. Oscar Hammerstein threw open the doors of his Manhattan Opera House to the public he has been longing for a sensational singer. Of the artistic greatness of many of his singers there never was a doubt in the minds of the unprejudiced. To mention but a few, there were Renaud, Sammarco, Dalmores and Bonci, all of whom were adjudged to be important importations to the roster of operatic artists singing in this country; but the longed-for sensation did not materialize, not even—let us be quite frank—when Miss Mary Garden appeared in all her glory and sang *Thais*. Gradually Mary Garden's vogue has spread, but she did not upset the equilibrium of the public at first.

But now, peace to his longings, Mr. Hammerstein has a sensation, and her name is Luisa Tetrazzini. She is a sister of Mme. Cleofonte Campanini and she has sung in San Francisco—so she is no stranger to this country. But it was London that "discovered" her and it was London that threw its opera hat high in the air and then shouted loudly in its glee. London's shouting was so loud that its echo came under the water, superheating the cables which then steamed forth the information that Tetrazzini was a "second Patti" and a few things more.

So the New York operagoers were quite prepared for her

when she appeared at the Manhattan Opera House; and the temple of enthusiasm was scarcely big enough to contain the plaudits of the huge crowd that has assembled to hear her. So far as popular approval goes Mme. Tetrazzini was a huge success. She was feasted with applause without end by an audience that was huge in numbers and noise, and thus Mr. Hammerstein's longed-for sensation had really happened.

The opera chosen by Mme. Tetrazzini for début was "*La Traviata*" and in this, very near the beginning, did she have an opportunity to display just those qualities for which she is famous—namely height, brilliancy and agility. The voice, if one chooses to analyze it, is a remarkable one in the upper register. Its height is surprising and it grows in volume instead of getting smaller. If the first evening needed any particular moment to unleash the enthusiasm of the multitude, then the singer furnished this by reaching up vocally and taking the high E-flat, and then stooping down and picking up her train, she walked off the stage. That was too much for the shouters of "bis" and "brava." It was a signal for an explosion—and by it Tetrazzini was acclaimed a favorite.

She was heard to still better advantage a few days afterwards when she sang in "*Lucia di Lammermoor*." In the mad scene



she gave an exhibition of pyrotechnique that was startling in all its daring; but as Gilda in "Rigoletto" she proved disappointing.

In the lower register this voice is small and uneven—at times it is little more than an infantile voice of a quality that is not in any way pleasing; but her vocal stamping ground is up among the dizzy heights and here she possesses brilliancy of a rare degree.

Is Tetrizzini a "second Patti" after all? What nonsense to pose such a question! What is more treacherous than the human ear as reflected in the human memory! But if both are to be trusted to a limited extent they remind the ruminator that Patti's voice was a very smooth, even one—Tetrizzini's is assuredly not that! But, then, Tetrizzini lives and sings—and Patti does not any more, at least not here. So why this futile speculation about Tetrizzini being a "second Patti"? Leave that for the sensation mongers. To us she is simply Tetrizzini, a singer with a remarkably high and brilliant voice. She has not the finesse of some other voices, nor has she the luscious beauty of still some others; but

she is a surprising singer and she has caught the ear and the fancy of her New York audience. And that is what Oscar Hammerstein imported her for! It is also not to be disputed that our public has welcomed her in no uncertain fashion.

It is doubtless true that the box office has nothing to do with art—but art has something to do with the box office. So those who wish well to the Manhattan Opera House have been delighted at the crowded houses which Mme. Tetrizzini is drawing to that institution. She is duplicating the financial success which Mme. Melba reaped for this manager last year. Also have the drawing powers of "Thaïs" and "Louise" increased so that full houses greet these operas now. Perhaps the tide turned of its own accord, perhaps it followed as a result of Oscar

ness of treatment. The beginning is lamentably spineless, but then the composer was clever enough to utilize a Russian folk song in the second act and to employ it to such keen advantage that it dominates the incident and sheds atmosphere over the entire second act.

This scene depicts a station on the Siberian frontier, and the Russian folk tune, "Ayouchenem," a doleful melody, is chanted by the exiles as they tramp the desolate path to the Siberian mines. It is the one touch necessary to heighten the theatrical gloom of this situation, and it does it far more effectively than any original musical idea of Giordano would possibly have succeeded in doing.

Also in the last act of "Siberia" are there some good moments musically and the contrasts are rather skilfully handled. It is a

Hammerstein's ultimatum to his subscribers in particular and to the public in general, in which he set forth that unless novelties were appreciated here he would not continue to produce opera in this city except to a limited extent. At all events, matters are prospering at the newer emporium of New York's opera, and the flow of novelties goes on uninterruptedly.

The next new work that was given production at this opera house was Umberto Giordano's "Siberia," which was, on this occasion, heard for the first time in America. Let it be confessed that Giordano's music does not enjoy a very high reputation here. Opera frequenters know this composer principally by "Fedora," an opera which has been repeated and repeated at the Metropolitan; and the oftener it is heard the less one thinks of it. It is an opera that is so thinly covered with music that it sounds weaker and weaker with each repetition. Now, when one compares the same composer's "Siberia" with "Fedora," the former stands out as a mighty work. It at least has some musical ideas and shows some clever-



Copyright Armstrong

MME. KIRKBY-LUNN IN "AIDA"  
(Metropolitan Opera House)



Copyright Mishkin

SIGNOR SAMMARCO IN "RIGOLETTO"  
(Manhattan Opera House)



Copyright Mishkin

MME. AGOSTINELLI IN "AIDA"  
(Manhattan Opera House)

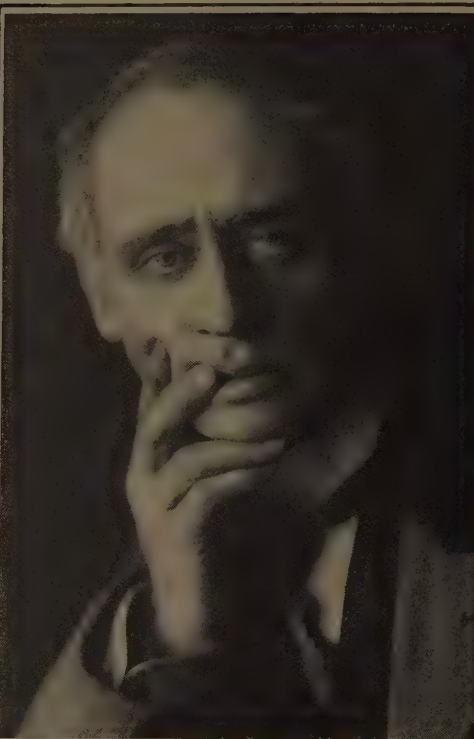




Otto Sarony

WILLIAM LEWERS

Leading man with Maude Adams in "The Jesters"



F. C. Bangs

RUSS WHYTAL

Plays Judge Prentice in "The Witching Hour"



Otto Sarony

BRANDON TYNAN

Leading man with Mme. Nazimova in "The Comet"

very gloomy subject, with scarcely any ray of happiness—if one excepts the very opening of the first act; but even there tragedy begins to stalk swiftly and it casts its shadows of approach over the lightheartedness at the house of the much-sought Stephana.

Taken all in all, "Siberia" is not a huge work. It does not compare with the Puccini dramas, but it is interesting nevertheless, and the native opera public should feel grateful at having an opportunity to see and hear it. With the exception of the first act adequate scenic backgrounds have been provided; but the first interior, supposedly the house of a woman upon whom fortunes are being squandered, is far from elegant. It looks rather tawdry in its color scheme and some flimsy curtains are hung at the portal of this Russian beauty's private abode. In addition, the stage manager at the Manhattan has a habit of keeping the stage so glaringly light—irrespective of any logic as to where the light is supposed to enter—that the defects of such a scene are advertised. This stage manager has spoiled the effectiveness of more than one scene by his over-illuminating. The first scene of "Louise" is absolutely ruined by such foolish handling of lights, for the light is kept streaming in from the top of the room—evidently through the ceiling!—despite the fact that it is obvious to every one else that the light of the room is being furnished by a single lamp in the middle of the table about which the family are sitting. Thus, with a brilliantly lighted room, the whole feeling of intimacy disappears, and just that idea of home life which the composer strives to finely depict is blasted.

When Oscar Hammerstein was struggling to keep operatic body and soul together it was nothing short of charitable that such defects of stage management should be graciously overlooked; but now he is enjoying the confidence and the patronage of the public so that there exists now no reason why his stage manager should escape criticism any more than does the stage manager of the Metropolitan.

But to return to "Siberia," the tenor Bassi, who has sung the rôle of Vassily in Italy, was ill; and so at the eleventh hour Zena-

tello sang the music, although there had been time for practically no rehearsals and although he had not sung the music for years. An apology was made for him before the opera began, but it was not necessary, for the tenor sung his rôle extremely well and he acted it with enthusiastic fire of temperament. Agostinelli was the Stephana, and she, too, displayed enthusiasm for the opera and for the opportunities it presented for her. She sang it very well, taken as an entire reading, but she is another case of a singer who would appear to a many times greater advantage did she not believe in giving forth every ounce and atom of sound possible. It does not require all that voice to fill an opera house, and if the singer did not strain her vocal resources she might be able to exhibit some beauty of tone in place of mere wholesale volume of sound. Sammarco is a past master at just this trick of keeping beauty and roundness of tone uppermost. He sang the rôle of Gleby, a villain, and he did it with consummate skill, acting dramatically and singing it with just those vocal qualities which

make him so rare an artist. Campanini conducted, and he again brought to hearing the quality of interest—as he does in nearly everything which he touches with his conductor's wand; but he succumbed to the temptation of letting his orchestral forces drown out the singers in moments of climaxes. This is partly the result of having the orchestra placed so high, a feature which worked out to advantage in the case of the staler Italian works that needed to display some sign of enthusiasm or even loudness in order to interest the public; but in some of the more modern writings the singer, after all, is entitled to a lot of consideration, too; and some of Campanini's accompaniments are at times dominated more by enthusiasm than by sympathy.

MISS KATHERINE GOODSON  
Well-known pianist, a pupil of Leschetizky, who has returned to America again this season to appear as soloist at the Worcester Festival and for a concert tour

And that bridge of discussion leads us to the other opera house—the Metropolitan. The newest conductor there, Gustav Mahler, coaxes accompaniments from his men which are marvels of discretion. The voice is never covered over, and at the same time

(Continued on page viii)



# Studebaker

Country Clubs  
of America



LAKEWOOD COUNTRY CLUB  
LAKEWOOD, NEW JERSEY.

**P**ON two factors depends the result of every manufacturer's endeavor—his motive and his methods. His motive determines the character of the desired result—his methods make its attainment possible.

In the complications incident to the development of the great Studebaker vehicle plant, from a small one-forge shop to an establishment covering more than a hundred acres, Studebaker methods have necessarily multiplied and changed. The one factor as unalterably fixed to-day as it was a half-century ago is the Studebaker motive—the absolute determination to produce as fine a vehicle for a specified purpose as it is possible to build.

Your interest in these facts is more than a passing one. As a vehicle purchaser they bear directly upon the standing possible for your stable, a consideration not lightly esteemed in America or abroad, either from a personal or a social standpoint.

Studebaker vehicles, harness and stable accessories are to be found at every Studebaker repository.

## STUDEBAKER BROS. MFG. CO.

Largest Vehicle Manufacturers in the World  
SOUTH BEND, IND.



Studebaker  
Station Wagon

### REPOSITORIES:

- |  |   |  |
|--|---|--|
| NEW YORK CITY—Studebaker Bros. Co. of New York, Broadway and 48th Street, also 36 Warren Street. | SAN FRANCISCO, CAL.—Studebaker Bros. Co. of California, Market and 10th Streets.  | SEATTLE, WASH.—Studebaker Bros. Co., Northwest, 308 First Avenue, South. |
| CHICAGO, ILL.—Studebaker Bros. Mfg. Co., 378 and 388 Wabash Avenue.                              | SALT LAKE CITY, UTAH—Studebaker Bros. Co. of Utah, 157 and 159 State Street.      | DENVER, COLO.—Studebaker Bros. Mfg. Co., 15th and Blake Streets.         |
| KANSAS CITY, MO.—Studebaker Bros. Mfg. Co., 13th and Hickory Streets.                            | PORTLAND, ORE.—Studebaker Bros. Co., Northwest, 330 and 336 East Morrison Street. | DALLAS, TEX.—Studebaker Bros. Mfg. Co., 317 and 319 Elm Streets.         |

## DUPONT BRUSHES



Made of the best Bristles and Backs, by skilled brush-makers, in a clean and sanitary factory, the largest in the world.

**DUPONT BRUSHES**  
Outlast several ordinary brushes, but Cost no more.

Hundreds of styles in natural Woods, real Ebony, Bone, Pearl, Ivory, etc., for the Hair, Teeth, Face, Hands, Clothes, etc. If not at your dealer's, kindly write us and we will see that you are supplied.

NAME  
DUPONT  
ON EVERY BRUSH

### OUR FREE BRUSH BOOK

tells how to choose, how to clean and properly care for your brushes. Send your address and dealers.

**E. DUPONT & CO.**  
PARIS, BEAUVAIS, LONDON  
N. Y. Office, 26-28 Washington Pl.

## MENNEN'S BORATED TALCUM TOILET POWDER



**"Strenuous Life"**  
of outdoor folks need not carry the penalty of pain and annoyance which winter weather brings. The daily use of

### Mennen's Borated Talcum Toilet Powder

after bathing and after shaving keeps the skin smooth and healthy. It not only heals but soothes all Chapping, Chafing, and skin troubles of winter and summer. It is indispensable in the nursery.

For your protection the genuine is put up in non-refillable boxes—the "Box that Lox," with Mennen's face on top. Guaranteed under the Food and Drugs Act, June 30, 1906. Serial No. 1542. Sold everywhere, or by mail, 25 cents. Sample Free.

**GERHARD MENNEN CO.**  
Newark, N. J.

Try Mennen's Violet (Borated) Talcum Toilet Powder—it has the scent of fresh-cut Parma Violets.

## Chapped, Cracked Skin

The soothing, healing and tonic properties of pine-tar, glycerine and sweet vegetable oils, as combined in

## PACKER'S TAR SOAP

make it invaluable for chapped, chafed or irritated skin. Its routine use not only protects, but softens, whitens and fortifies.

THE PACKER MFG. CO., NEW YORK

**No. 4711**  
A NUMBER  
of REASONS

**WHITE ROSE GLYCERINE SOAP**

**HERE ARE A FEW**

of the many reasons why you should always say—"4711 White Rose" when you buy soap.

It is real, pure glycerine soap—not glycerine in name only—and you do not need to be told the soothing and beneficial effect of glycerine on the skin.

Its perfume has no equal and leaves behind a very delicate and refined odor.

**FERD. MÜLHENS, Cologne o/B, Germany.**  
U. S. Branch,  
**MÜLHENS & KROPFF,**  
298 Broadway, New York, N. Y.  
Send 15 cts. in stamps for full size sample cake.



"FAMILIAR IN THEIR MOUTHS  
AS HOUSEHOLD WORDS"—

# BAKER'S COCOA



Registered  
U. S. Pat. Office

It Has Held the  
Market with Con-  
stantly Increas-  
ing Sales for 128  
Years and Has  
Received 50  
Highest Awards  
in Europe and  
America.

Walter Baker & Co. Ltd.

ESTABLISHED 1780

DORCHESTER, MASS.



## Let Me Send You Free

"The Story of Your Mirror" (a handsome book of 40 pages) and booklet "About the Hair," describing  
**Mrs. Graham's Aids to Beauty**  
that are used and endorsed by Adeline Pattil and thousands of women of refinement.

**Mrs. Graham's Quick Hair Restorer**  
restores gray hair to its original color in a few days, making it glossy and beautiful. Absolutely harmless. Price \$1.00. At dealers or by express prepaid. Send 10c for trial bottle and book "About the Hair."

## Mrs. Graham's Skin Food

contains nourishing and strengthening properties, and has a wonderful effect in restoring the skin to youthful smoothness and brilliancy. Price \$1.50. Sample free on request.

Write and tell me your complexion troubles. Consultation by mail free. Correspondence strictly confidential.

MRS. G. G. GRAHAM  
1497 Michigan Ave., Chicago, Ill. Est. 1888.

**THE TRUNK WITH GUARANTEE**

## Does Your Trunk Suit You?

Want one that keeps clothing free from wrinkles, never "mussed up," always get-at-able; that protects against dust and observation, and occupies half the usual space in room, yet carries contents safely when journeying? P & S "HOLDS-ALL" WARDROBE TRUNKS do all this. Special indestructible types, at discounted prices, for theatrical and commercial users. Handsome catalogue on request.

**THE J. F. PARKHURST & SON COMPANY**  
Factories: 15 Barker St., Bangor, Me.

**THE TRUNK WITH GUARANTEE**

## Edith Wynne Matthison Returns

(Continued from page 77)

societies of the town; and I acted and recited and sang during those early years for church bazaars, Masonic dinners, Arts Club gatherings, Midland Institute conversaziones, Conservative, Liberal and Socialist soirées, with a catholic impartiality.

"And there were books. Besides those I have already mentioned, Jane Austen, Dickens and George Eliot were among my earliest affections. Then came Charles Kingsley, William Morris, and the sagas. Next, on wings of fire, Carlyle and Ruskin, who swept me off my feet—'Characteristics,' 'Sartor Resartus,' 'Heroes,' 'Queen of the Air,' 'Lectures on Art,' and certain numbers of the 'Fors' I read over and over again. At this time (I was fifteen) I met Charles Rann Kennedy, who—somewhat later—became my husband. With him came the Greeks and life-long inspiration. I read the 'Laws' of Plato and found them dull; his 'Republic' and became his slave forever. Homer was a revelation; and, finally, there came the great Greek tragedies. With Rann Kennedy I embarked upon theology, logic—Huxley, I went so far; We read the Fabian Essays together, the Guild of St. Matthew publications, Blatchford and Thompson, of the 'Clarion,' Bernard Shaw, and voted 'wastrel' only last municipal election. I mention all this as being of possible interest to anyone who cares to read my nonsense, because I can myself trace much of what I have tried to stand for in my work to the varied influences of these days."

The return of Miss Matthison is a rare opportunity for all lovers of the best in dramatic art.

LOUISE HURLBUT MASON.

## Cannot Miss "The Theatre"

To the Editor of THE THEATRE MAGAZINE:

A wanderer in a foreign land, I take the opportunity offered in your Christmas issue, to express my views on the subject of your publication.

For more than three years I have not missed a number of this magazine, and almost my first act on reaching Paris was to assure myself that I could obtain it here. To my mind it is by far the best thing of its kind, and its superb illustrations, unprejudiced criticisms and interesting articles are a delight.

You asked for the opinion of readers in regard to the page of cartoons in the December issue. I found them excellent and certainly hope to see them continued as a regular feature.

With most sincere wishes for your continued prosperity, I am, Admiringly yours,

S. R. T.

## BRAIN POWER

Increased by Proper Feeding

A lady writer who not only has done good literary work, but reared a family, found in Grape-Nuts the ideal food for brain work and to develop healthy children. She writes:—

"I am an enthusiastic proclaimer of Grape-Nuts as a regular diet. I formerly had no appetite in the morning and for eight years while nursing my four children, had insufficient nourishment for them.

"Unable to eat breakfast I felt faint later, and would go to the pantry and eat cold chops, sausage, cookies, doughnuts or anything I happened to find. Being a writer, at times my head felt heavy and my brain asleep.

"When I read of Grape-Nuts I began eating it every morning, also gave it to the children, including my ten months old baby, who soon grew as fat as a little pig, good natured and contented.

"Within a week I had plenty of breast milk, and felt stronger within two weeks. I wrote evenings and feeling the need of sustained brain power, began eating a small saucer of Grape-Nuts with milk instead of my usual indigestible hot pudding, pie, or cake for dessert at night.

"Grape-Nuts did wonders for me and I learned to like it. I did not mind my housework or mother's cares, for I felt strong and full of 'go,' I grew plump, nerves strong, and when I wrote my brain was active and clear; indeed, the dull head pain never returned."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

"The Perfect Pint of Stout"

# MEUX'S

## Original London STOUT

ESTABLISHED 1764

FACSIMILE OF LABEL REDUCED

## The Wholesome Stout

RAPIDLY supplanting all other Stouts in popular favor, because of its flavor, creamy smoothness, lightness and freedom from sourness. The European favorite since 1764. It aids digestion. Try it.

If you want the best stout in the U. S. with above label. Sold everywhere.

Sole Importers and Agents for U. S.  
LUYTIES BROTHERS  
NEW YORK



## RIDER AGENTS WANTED

In each town to ride and exhibit sample Bicycle. Write for special offer. We ship on approval without a cent deposit, allow 10 DAYS FREE TRIAL and prepay freight on every bicycle. FACTORY PRICES on bicycles, tires and sundries. Do not buy until you receive our catalog and learn our unheard of prices and marvelous special offer.

MEAD CYCLE CO., Dept. G227, Chicago, Ill.

## A Club Cocktail

IS A BOTTLED DELIGHT



THERE is always something lacking in the flavor of made-by-guesswork cocktail. CLUB COCKTAILS are the only perfect cocktails. A mixed-to-measure blend of rare old liquors aged in wood—always uniform in flavor, fragrant, delicious, appetizing, a CLUB COCKTAIL is a vastly better drink than any chance-mixed cocktail possibly could be.

7 kinds At all good dealers. Manhattan (whiskey base) and Martini (gin base) are universal favorites.

G. F. HEUBLEIN & BRO.

HARTFORD

NEW YORK

LONDON



## My Beginnings

(Continued from page 80)

"You read that speech beginning 'Who e'er be well to-night,' he said, and added two dollars to the pile.

"Come over to the Opera Café," he said. The Opera Café was a saloon opposite the theatre. I went to the café and spent all of my five dollars, but not all the intense joy 'of my gratification at the old man's praise.

I learned a great deal from Mr. Lanergan, and afterwards from Joseph Proctor and old John Murray. All those dear old fellows, fine directors all, helped to lay the solid foundation upon which I built my poor structure. John Murray, although a country actor and strictly a provincial star, came nearer to being a realist than any of my early teachers. I had short and fugitive rehearsals under Fred Williams, the father of Fritz Williams, who taught me much about the more graceful things in dramatic expression. This cultivated man and genial Irish gentleman was a stickler for correct speaking and fine "address" in acting. All these men spent valuable time in teaching young actors how to stand, how to turn without unnecessary action of the feet; how to bring a chair, how to sit upon it, how to wear a sword, to hang a toga, to handle a lace handkerchief, but above all how to "make points" by emphasis in reading or marked dramatic action.

Those were the genial days, in which the actor had more of the family and less of the individual instinct than he has to-day. The manner of our living brought that about. We all stopped at the same hotel, and our expenses were paid by the management. We all sat at one long table. In the Proctor Company Joe Proctor sat at the head, "Mother dear," Mrs. Proctor, at his right, Annie Proctor, "Annie dear," at his left, then the leading man and the company according to their company positions, down to the property and utility man, with jovial Captain Proctor, Joe Proctor's brother and manager, at the other end. Joseph carved the joint. Always when all of the plates were filled Captain Proctor said, "Ring up," and the meal began and we were all very happy.

A farce always followed the play and the "Governor" invariably lit his pipe and sat in the wings watching the farce, without having removed his toga of Virginius or his make-up as Othello or Damon.

A further valuable schooling I had with James A. Herne, who on the other hand, taught me to *think*. He had only begun to think deeply himself after a practically long experience on the stage, but once started he never stopped in his search for truth, and in doing so threw overboard most of the stage conventions upon which he had depended in the past. In my opinion he threw too many of them overboard, and this necessary ballast gone, his dramatic balloon floated too far above the heads of the multitude.

From my beginnings I deduce the fact that actors must learn the trade of acting. They must learn to read intelligently, to walk and gesticulate gracefully, and they must learn to think what a part means. They should ask themselves the three questions, Who? and Where? and Why? Before they go on the stage to play a scene they must be able to answer to themselves, "Who is this man?" "Why is he here?" "How did he get here?" These questions intelligently answered will greatly help to make him a good actor.

Speaking in a personal sense, had I started to build carefully upon the foundation laid by these fine directors and my own observation and *never stopped building*, I should have been asked much sooner for these memories of mine, but I built for a little while, and then discouragement, disappointment, moments of pleasure and pain called me away, and when I returned to the building again the bricks had been tumbled down. Weeds and moss had grown about my former work and I was obliged to tear down what had become unsightly before I could start to build again. This happened not once but many times until at last the great truth came that constant effort is the only safeguard against decay. Half the tragedy of stage life is that this truth comes to most of us, alas, too late!

GREAT BEAR SPRING WATER.  
None Purer Than Great Bear.

# The Home Beer

Let your home beer be Schlitz because of its purity. Get the good without the harm.

In our brewery, cleanliness is carried to extremes. Even the air in our cooling rooms is filtered.

Every bottle of Schlitz beer is sterilized, to insure freedom from germs.


And all Schlitz beer is aged for months, so that it cannot cause biliousness.

Be as careful of your beer as you are of your food. Order Schlitz and be sure of it.

# Schlitz

Ask for the Brewery Bottling.  
See that the cork or crown  
is branded Schlitz.

## The Beer That Made Milwaukee Famous.



# U

# nderberg

*The World's Best*

# Bitters

Once known it is kept handy for use by all members of the family. Before a meal it creates a keen appetite, and as a final "liqueur" insures good digestion. "Always the same," after forty years of merited and ever increasing success. Many substitutes are injurious, all are inferior.

**Enjoyable as a Cocktail and Better for You**

Over 7,000,000 bottles imported to United States

At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers

Ask for UNDERBERG. Booklet free

Bottled only by H. Underberg Albrecht, Rheineberg, Germany

**LUYTIES BROTHERS, 204 William St., New York, Sole Agents**



MOST  
ANCIENT  
AND  
GLORIOUS  
OF  
CORDIALS



MOST  
ANCIENT  
AND  
GLORIOUS  
OF  
CORDIALS

## LIQUEUR Pères Chartreux

—GREEN AND YELLOW—

This famous cordial, now made at Tarragona, Spain, was for centuries distilled by the Carthusian Monks (Pères Chartreux) at the Monastery of La Grande Chartreuse, France, and known throughout the world as Chartreuse. The above cut represents the bottle and label employed in the putting up of the article since the monks' expulsion from France, and it is now known as **Liqueur Pères Chartreux** (the monks, however, still retain the right to use the old bottle and label as well), distilled by the same order of monks who have securely guarded the secret of its manufacture for hundreds of years, taking it with them at the time they left the Monastery of La Grande Chartreuse, and who therefore alone possess a knowledge of the elements of this delicious nectar. No liqueur associated with the name of the Carthusian Monks (Pères Chartreux) and made since their expulsion from France is genuine except that made by them at Tarragona, Spain.

At first-class Wine Merchants, Grocers, Hotels, Cafes.  
Bâtjer & Co., 45 Broadway, New York, N. Y.  
Sole Agents for United States.

## LABLACHE FACE POWDER

"PREVENTS OLD AGE"

"Is perfectly pure and makes the skin beautiful." So writes a delighted user of LABLACHE from Peabody, O. Besides eradicating wrinkles, LABLACHE keeps the complexion of its users smooth, velvety and free from chaps, redness and roughness. Endorsed by thousands of women.

Refuse substitutes. They may be dangerous. Flesh, White, Pink, or Cream, 50c. a box, of druggists or by mail. Send 10c. for sample.  
BEN. LEVY CO., French Perfumers  
Dept. 26 125 Kingston St., Boston, Mass.



## Espey's Fragrant Cream

Will relieve and heal chapped hands and lips, rash, sunburn, chafed or skin rough from any cause. Prevents tendency to wrinkles or aging of the skin. Keeps the face and hands soft, smooth, firm and white. It has no equal. Ask for it and take no substitute.

**Package of Espey's Court Plaster**  
Sent FREE on receipt as to pay postage.

P. B. KEYS, Agt., 111 So. Center Ave., Chicago

## STRONG ARMS For 10c. In Stamps or Coin



I will send, as long as they last, one of my charts showing exercises that will quickly build up shoulders, arms, forearms and hands without any apparatus. They are beautifully illustrated with 20 half-tone cuts. Regular price 25 cents.

**PROF. ANTHONY BARKER**

350 Barker Bldg., 110 West 42d St., N. Y. City

Old Play-Bills, Books on the Drama, Autograph Letters of famous actors bought and sold. Catalogue free.

**JOHN HEISE**

410 Onondaga Bank Bldg., Syracuse, N. Y.

## Mary Garden

(Continued from page 69)

"Mme. Marchesi's tribute was, in truth, to the new school of lyric drama, rather than to any individual interpreter. Certainly, the art of coloratura singing of which she is the unrivaled exponent, has reached its acme of perfection in Patti, and Melba, and Sembrich, and Tetrassini—but these unsurpassable artists are, of necessity, confined to a few Italian operas of the most naive character, written half a century ago expressly for the exploitation of such vocal lacework, and which were *passé* even to our grandparents. Progress has to seek new paths."

Miss Garden said that works like Debussy's "Pelleas and Melisande," though actually truer in spirit to the original genius of song-drama than some of its more recent degenerate offspring, are in effect revolutionary.

"Why, it was like the Dreyfus case, when 'Pelleas and Melisande' was first produced in Paris. Factions were formed, feuds were waged, life friendships were broken. But then, eventually, such music is like water from the hills—it is bound to find its level. Modern lyric artists are not satisfied to be mere concert singers on the operatic stage. They must have parts with acting in them."

Speaking of the rôle of Marguerite, in "Faust"—one of the early favorites of Emma Calvé, whom Miss Garden looks up to as the most richly dowered dramatic singer of her time—the new prima donna remarked, mischievously:

"Here is where the critics have me 'dead to rights,' as you say. I was able to keep them guessing somewhat in 'Louise' and in 'Thais'; but as Gounod's heroine I fear they will find me out at last. Besides, in accord with my dramatic conscience and sense of the fitness of things, I expect to dress in black, instead of the traditional but unlikely white, in the prison scene. Ah, well! as Yvette Guilbert says, one can only strive to—'Bien chanter, et laisser dire.'"

HENRY TYRRELL.

## At the Opera

(Continued from page 86)

the orchestral speech is never slurred or impotent. To the contrary, the orchestra is kept seething, each detail being finely worked out—and yet it is all within the grasp of the wielder of the baton who controls its dynamics absolutely and always with keenest regard for the singer. You may agree entirely with Mahler's readings or you may disagree with them in some points, but you will ingly admit that he plays orchestral operatic accompaniments that are novelties of beauty at the present time.

Lately Mahler has brought out "Don Giovanni" and "Die Walküre" at the Metropolitan. The former was a stunning performance, one that brought to hearing a cast of stars with but a single weakness, namely, that of Dufriehe who, as Masetto, was hopeless. Mme. Eames sang Donna Anna for the first time and she did it with painstaking artistry. Mme. Sembrich was an exquisite Zerlina; and Mme. Galski a vocally acceptable Donna Elvira—but may the shade of Mozart forgive her for her costumes! Bonci was an admirable Ottavio and Scotti sang and acted a virilely interesting and artistically impressive Don Giovanni. Chaliapine was the Leporello and he was excellent in his acting. The orchestra played beautifully, and it was an evening of classic honor for Gustav Mahler.

At the performance of "Die Walküre" things went not nearly so smoothly. Burgstaller, who has been out of the operatic running all season as the result of a broken arm, made his reappearance, but he was so hoarse that it was nothing short of a marvel that he should have wanted to sing or that he should have been allowed to. Kirkby-Lunn was also the victim of a cold which she disguised rather cleverly; and Galski, as the Brünnhilde, was lacking in those heroic qualities that are needed to lift this part to a position of dramatic dignity. It requires something more than a mere singer to be a big Brünnhilde. As Sieglinde Fremstad was superb again, singing and acting admirably, and the Wotan of Van Rooy was also of impressive vocal and histrionic stature. The stage management did not cover itself with laurels that evening, but the orchestra was, for the most part, laudable in its attention to the wishes of its conductor and in the quality of its tone.

For the rest there have been repetitions and repetitions at both houses.



It is now positively known that falling hair is caused by germ, hence is a regular germ disease. Hall's Hair Renewer promptly stops falling hair because it destroys the germ which produces this trouble. It also destroys the dandruff germs, and restores the scalp to a healthy condition. Formula: Glycerin, Capsicum, Bay Rum, Sulphur, Tea Rosemary Leaves, Boroglycerin, Alcohol, Water, Perfume. "The new kind" does not change the color of the hair. R. F. HALL & CO., Nashua, N. H.

**STYLE  
NEATNESS  
COMFORT**  
THE IMPROVED  
**BOSTON  
GARTER**

The Name is stamped on every loop—Be sure it's there

THE *Velvet Grip* CUSHION BUTTON **CLASP**

LIES FLAT TO THE LEG—NEVER SLIPS, TEARS, NOR UNFASTENS

WORN ALL OVER THE WORLD

Sample pair, Silk 50c., Cotton 25c. Mailed on receipt of price.

GEORGE FROST CO., Makers  
Boston, Mass., U.S.A.

**INSIST ON HAVING THE GENUINE  
REFUSE ALL SUBSTITUTES**

**7% ON YOUR MONEY  
Safely Invested in**

## REAL ESTATE Could You Do Better?

We place building loans in sums of \$1,000 to \$2,500, on modern and partly modern homes for Minneapolis wage earners. First mortgage deed, gold-bearing coupon notes, and title insurance furnished; also estimate by reliable contractors as to value of improvements. **Fire Insurance** to cover amount of loan written payable to mortgagee. Principal and interest collected and remitted without charge. We have handled this business successfully for many years.

References:

Cape Cod National Bank, Harwichport, Mass.  
Bank of Montreal, Chicago.  
Pres. James W. Strong, Carleton College, Northfield, Minn.  
Or any Bank in Minneapolis.

For further information, address

**LAUDERDALE CO.**

Suite 355 Temple Court

Minneapolis, Minn.



## At the Playhouse

(Continued from page 64)

ering from some impediment of speech in giving an account of it. The farce ought to be funny, but there are moments in it that make you sad. Nevertheless and notwithstanding, we are willing to concede that there are many moments of diversion in our little plaything, our top, while it is spinning. Mr. Richard Bennett, the Count, described as "a man of leisure," is as active as could be desired, and two of the women in the cast, Pauline Frederick, the wife, and Grace Heyer, the woman who gets the Count into trouble, are comely enough to repay any audience for any sort weight in farcicality. Mr. Charles Dickson, the substitute, has developed into a comedian with proper restraint. There was a time when he had none.

MADISON SQUARE. "THE WORTH OF A WOMAN." Play in four acts by David Graham Phillips. Produced Feb. 12 with this cast:

Herbert Merivale, Frank Young; Maggie Salyers, Harriet Sheldon; Billy, Henry Hall; Lucius Dagmar, Walter Greene; Eben Woodruff, D.D., George Farren; Phyllis Dagmar, Jane Peyton; Diana Merivale, Katherine Grey; Allan Burroughs, Robert Warwick.

Mr. David Graham Phillips with his first play, "The Worth of a Woman," has not done badly at all in the mere matter of writing a play that can be acted. He probably would have done even better if he knew exactly what he was aiming at. The play is all about a young woman of advanced years whose affianced spends a couple of months in the house, during which time she considered herself his wife, but she did not tell father about it. *Die Folgen blieben nicht aus.* Why should she? What else could she expect. The young man hesitates about an immediate marriage because his mother was not yet reconciled to it. He then tells him why delay does not altogether suit her. He finally agrees to marry her at once. It is proper in an advanced girl, she at once does him one better and advances from the erotic to the neurotic. Marry him? Never. Why? Because after marriage he will not respect her. He protests. It is of no use; she has the idea in her head and she does not rest until she calls her father in and explains to him. At first the family council decide that he must marry her at once, be shot, and that after the marriage he must leave at once and never set his foot, etc. He is willing to anything, even to be shot. But the girl insists that she has no faith in his future faith in her. There is no marriage. The young man goes away, but comes back one evening in the limelight of the moon and assures her of what he has been assuring her all the time and she believes him. The advanced young lady who had tripped head of the world into the next century (peraps) retraces her steps. Nothing has been proved; all the talk has been for nothing. It may be fairly said, however, that the young man had the sympathies of the audience from the beginning. He was of the right sort, and there would have been no play if Diana Merivale had not been a fool from the start, not forgetting those six or eight weeks during which she thought herself the wife, without ceremony, of this manly fellow. We would like to enquire of Diana why she has a right to put herself on such an exalted pedestal. Why does she consider herself relieved of all obligations to the human race? Here is a child coming by express and she will permit that little stranger to go through life nameless because of finespun theory of hers. Her whole talk is on abstractions. A baby we may observe, however, is not an abstraction. There might be some reason in it if she were talking about what some other woman should do under different circumstances. Diana's theory that she is a saint is not impressive. The question that is raised by Mr. Phillips is not one that concerns the public at this moment. The play is not called for and is wholly needless. Diana's plight is something that must be settled by common sense, marriage or guns. She was once completely settled (in an indirect way) by the newly elected Pennsylvania country magistrate, who when asked what was the penalty for arson replied, "Six months in der jail—and marry the woman."

GREAT BEAR SPRING WATER.  
"Its Purity has made it famous."

DALY'S. "THE AWAKENING." Play in three acts by Paul Hervieu. Produced Feb. 10 with this cast:

Prince Gregoire of Sylvania, Charles A. Stevenson; Prince Jean, Frank Mills; Simeon Keff, George Ingles; Raoul de Megee, Lawrence Grant; Roger de Farout, Robert Bolder; Butler, A. T. Hendon; Footman, Stephen Packham; Therese De Megee, Olga Nethersole;



MINIATURE GRAND  
EBONIZED CASE  
PRICE \$800



FROM THE DAYS  
when Helmholtz approved its scientific construction,  
when Rubinstein evoked divine harmonies from its strings,  
when Wagner acknowledged his indebtedness to the inspiring beauty of its tone,

# The STEINWAY PIANO

HAS BEEN CONTINUOUSLY WITHOUT  
A PEER IN THE MUSICAL WORLD.

IT was created to be a medium to express the very soul of music, and Steinway genius made it a masterpiece, defying imitation.

It has maintained its pre-eminence because the inventions of each successive generation of the Steinway family have kept it far in advance of all other pianos, have seemingly exhausted mechanical possibilities and attained a perfect instrument.

The wonderful refinement of its tone beauty has never been equalled. The proven durability of Steinway workmanship has never been rivalled. Infinite pains and the highest skill have placed it beyond comparison.

Yet Steinway reputation has never been exploited for commercial ends. Steinway always means BEST,—one grade only. Every Steinway piano is an ORIGINAL, not a COPY made by alien hands.

What the Steinway has been to other musicians—a prized work of art, an object of affection, like a real Stradivarius violin, to be handed down from one generation to another—THAT the Steinway would be to you.

We invite your inspection of the Steinway Miniature Grand (price \$800) and of the Steinway Vertegrand (price \$550), ebonized cases. These prices are low for such masterpieces, and differ very little from those of so-called "just as good" pianos. Ultimately you will want a Steinway, anyhow.

Steinway Pianos can be bought of any authorized Steinway dealer at New York prices, with cost of transportation added. Illustrated catalogue and booklets sent on request and mention of this magazine.

STEINWAY & SONS,

Steinway Hall, 107 and 109 East 14th Street, New York.

Subway Express Station at the Door.

## The Biography of Maude Adams

Octavo size, 120 pages, tastefully bound in superior quality silk cloth, charmingly illustrated with fine plates made from 20 valuable photos of Miss Adams, giving the first complete series of all her character portrayals, from



the beginning of her stage career to her famous creation of Peter Pan.

Also a list of the complete casts of some of the earlier New York productions in which Miss Maude Adams took part and where they were produced.

An exclusive and genuine Edition de Luxe, with vividly interesting text.

A most valuable work, a limited edition of which has just been purchased by THE THEATRE MAGAZINE. The book is sold in the open market and retails for \$1.50, but we will give away one copy to each new subscriber to THE THEATRE MAGAZINE for one year at the regular price of \$3.00, sent direct to our office.

We reserve the right to withdraw this offer immediately after the present edition is exhausted. Send applications accompanied by money-order or check at once.

The Theatre Magazine Co., 26 West 33d Street, New York



## The Most Welcome of all Presents

A COMPLETE RECORD IN PICTURE AND TEXT OF THE THEATRICAL SEASON OF 1907

# THE THEATRE MAGAZINE BOUND

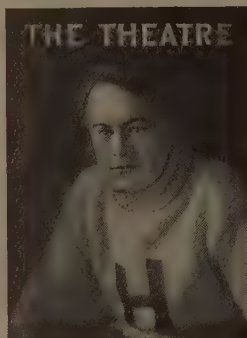
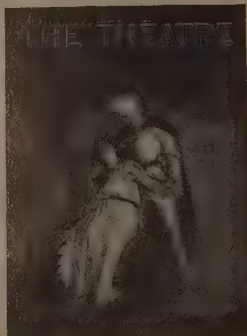
Complete Year, 1907—\$5.00 a Copy



A handsome volume of over 400 pages, containing the 12 numbers issued during 1907 and beautifully bound in attractive green cloth.

### A Book for Your Parlor Table

12 colored plates, 1,500 engravings. Notable articles; portraits of actors and actresses, and scenes from all the plays produced during 1907.



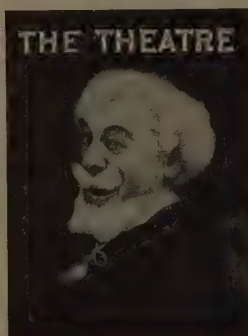
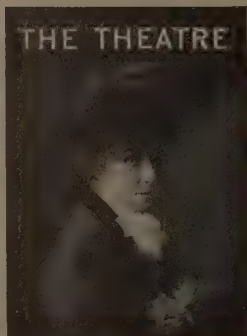
### The Handsomest Magazine Published

The most sumptuously illustrated, the most splendidly printed, full of anecdotes, reminiscences, and stories of stage-life.

In Uniform binding with the above volume is the complete

Year of The Theatre for	Price, \$
1901 - - -	25.00
" " " " 1902 - - -	18.00
" " " " 1903 - - -	15.00
" " " " 1904 - - -	10.00
" " " " 1905 - - -	6.00
" " " " 1906 - - -	5.00

The magnificent colored covers which appear on each issue are all bound in the Yearly Volume.



THE THEATRE MAGAZINE CO.

26 WEST THIRTY-THIRD STREET

NEW YORK



Comtesse de Megee, Katherine Stewart; Rose de Megee, Molly Pearson; Mme. de Farmont, Adeline Bourne; Maria, Laura Hansen; Maid, Emilie Carder.

Paul Hervieu understands his craft. "The Awakening," written by him and offered to this public by Miss Olga Nethersole, is a well-built play. Why shouldn't it be? What right has any dramatist to write any other kind? What sense is there in this cheap and ignorant sneer so often made about the "well-built" play? Are we to admire the imperfect and deride the perfect? There is a certain confusion of idea about the matter. That a play is perfect by reason of its utter conventionality is one thing; that it is perfect in structure and yet unconventional in subject matter is another. Hervieu has written a few plays that indicate that he is a man of ideas, but in "The Awakening" he goes back to the old and conventional subject of "love," of the unlawful and indecent kind, with a married woman laying herself in a cesspool of iniquity. It is the same offal which French dramatists and novelists have been giving us these many years. The American people want none of it. We are tired of it. The theme is unworthy a member of the Institute. Here is a woman, a wife, forty years old or thereabouts, with a daughter ready to marry, aflame with passion for a younger man than her husband. She consents to fly with him. The husband has given her no cause for discontent. What in the name of common sense is the French dramatist's idea of love? Must it always be illicit? Does not marriage "founded in reason, loyal, just and pure" perfect it? Does it not bring a new form of happiness, with ever added new forms? As Milton sang:

"Neither her outside form so fair, nor aught  
So much delights me, as those graceful acts,  
Those thousand decencies, that daily flow  
From all her words and actions mixed with love  
And sweet compliance—"

Is it true, as these dramatists would have us believe, that French women grow degenerate as they grow old? Is the daughter to inevitably follow the footsteps of her mother when she reaches forty? It would seem so from these French plays. We do not believe this evil of thrifty, progressive and warm-hearted France. Far from being degenerate the French woman is the soul and the salvation of France. M. Hervieu libels his countrywomen. The French drama of adultery has grown to be a world-wide evil.

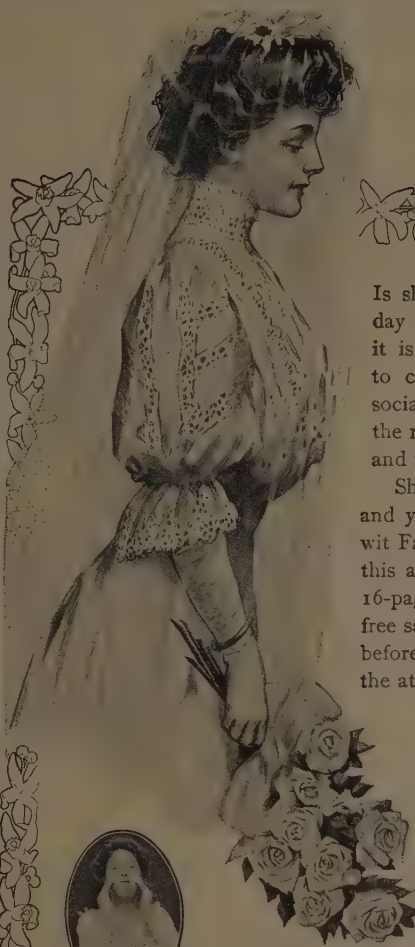
Why relate the story of this play? It is the same old formula, with a few new turns in the action and several more or less novel "situations." Prince Gregoire of Sylvania reaches Paris expecting that his son will head the movement to establish the Prince on the throne. He finds him infatuated with this forty-year-old woman and he takes very effective means to separate his degenerate son and this female aforementioned. Are we called upon to praise the acting in this play? We think not. What difference does it make whether the acting was good or bad? Miss Nethersole has modified the original play to some extent, but to no avail. So far as the American people are concerned, they are no more interested in an affair of this kind than they are in the occasional elopement of a rich woman with her butler or chauffeur or that of a young blood with his cook.

**GREAT BEAR SPRING WATER.**  
None Purer Than Great Bear.

BROADWAY. "A WALTZ DREAM." Operetta in three acts. Book by Felix Doermann and Leopold Jacobson. Music by Oscar Straus. English book by Joseph W. Herbert. Produced Jan. 27 with this cast:

Joachim XIII, Charles A. Bigelow; Princess Helene, Magda Dahl; Prince Lothar, Joseph W. Herbert; Lieutenant Niki, Edward Johnson; Lieutenant Montschi, Harry Fairleigh; Friederike, Maym Kelso; Wendolin, Bruce Smith; Sigismund, Joseph Carey; Franz Steingruber, Sophie Brandt; Fifi, Josie Sadler; Anneri Geraldine Malone.

The American theatre managers, who season in and season out have imported foreign plays to fill in the gap made by the depression in home-made wares, have now looked to Vienna for their music. The two operas imported this year have fully justified their choice. Like "The Merry Widow," "The Waltz Dream" has for its central word a waltz song, the haunting melody of which is repeated in all three acts. The opera is charming, the music melodious, the only discordant note is where an attempt has been made to interlard the action with a few coarse witticisms and incidents evidently brought in with the English book and entirely foreign to the atmosphere and spirit of the piece. The slight plot, taken from a story in Hans Mueller's "Book of Adventures," is of a young Lieutenant in the Viennese army with whom a neighboring princess, Helene, falls in love and who is commanded by his emperor to marry this same princess. The Lieutenant is homesick in his new surroundings and runs away on his wedding night to a garden where an or-



*Your Wife?*



Is she as fair and fresh as the day you were married? If not, it is probably because she neglected to care for her skin. Household and social cares, and family duties incident to the rearing of children, have left lines on her face and robbed her of the bloom of her youth.

She can regain much of her youthful charm, and your daughters also can discover how to outwit Father Time if you will call their attention to this advertisement and ask them to write for our 16-page illustrated booklet. We send it with our free sample. Either fill out coupon yourself now before you lay this magazine aside, or call it to the attention of the other members of your family.

## POMPEIAN Massage Cream

It Gives a Clear, Fresh Velvety Skin

Wrinkles and crow's-feet are driven away, sallowness vanishes, angles are rounded out and double-chins reduced by its use. Thus the

clear, fresh complexion, the smooth skin and the curves of cheek and chin that go with youth, may be retained past middle age by

the woman who has found what Pompeian Massage Cream will do.

This is not a "cold" or "grease" cream. The latter have their uses, yet they can never do the work of a massage cream like Pompeian. Grease creams fill the pores. Pompeian Massage Cream cleanses them by taking out all foreign matter that causes blackheads, sallowness, shiny complexions, etc. Pompeian Massage Cream is the largest selling face cream in the world, 10,000 jars being made and sold daily.

### TEST IT WITH FREE SAMPLE

Also our illustrated book on Facial Massage, an invaluable guide for the proper care of the skin. 50 cents or \$1.00 a jar, sent postpaid to any part of the world, on receipt of price, if your dealer hasn't it.

**The Pompeian Mfg. Co., 20 Prospect St., Cleveland, O.**

*Pompeian Massage Soap is appreciated by all who are particular in regard to the quality of the soap they use. For sale by all dealers—25c a cake, box of 3 cakes, 60c*

Name.....

Address.....

CUT OUT ALONG DOTTED LINE. FILL IN AND MAIL OR SEND POSTAL TO-DAY.

Pompeian Mfg. Co.  
20 Prospect St.  
Cleveland, Ohio

Gentlemen:—  
Please send, without cost to me, one copy of your book on facial massage and a liberal sample of Pompeian Massage Cream.

# Sozodont

### BLUSTERING MARCH

puts teeth on edge unless wisely you have provided against it. Sudden temperature changes in the mouth are detrimental to the teeth, and should be avoided when possible. A weakened system suffers from piercing cold, just so do poor sick teeth. Give them a tonic. Sozodont is their great benefactor, it's a food as well as a tonic for them. They thrive on it. You do an injustice if you deprive them of it. Teeth well cared for are a blessing; neglected they are a curse.

*Stand by Sozodont and your teeth will stand by you.*

Sozodont is the best known and known to be the best Dentrifice in the world. Sarah Bernhardt says: "Sozodont is the only Dentrifice of International reputation."

*Sold at all first-class toilet counters in the world, or will be sent direct to you by mail for 25c.*

**HALL & RUCKEL**

**New York City**







## Redfern Whalebone Corsets

BE FITTED TO A REDFERN  
THE STANDARD OF CORSET FASHION

Corset design must quickly meet the dictum of dress. This season it is slenderness, straight in effect.

Redfern spring designs are models of artistic originality, effecting form slenderness for average figures and approaching as near as possible to lithe, straight lines for every type.

Stayed with purest Arctic Whalebone, curving to the form without losing its power to shape the fashionable contour.

Attached to Redfern models are the

### Security

Rubber Button Hose Supports—all metal parts of which are guaranteed not to rust.

Specially fitted at all high-class shops.

Priced from \$15.00 down to \$3.00, according to materials.

The Warner Brothers Company, New York, Chicago, Oakland.

## THOUSANDS OF WOMEN



know the misery attending growths of hair on the face, neck or arms, but there is a balm in this misfortune, for X. Bazin's most efficient Depilatory Powder has been used for over seventy years by women who know the value of such preparations. Has always given satisfaction. An application of five minutes or even less will remove every trace of hair. Directions accompany each bottle.

For sale at all first class toilet counters, or by mail in sealed packages, free from advertising matter.

Price, including postage, 50c.

HALL & RUCKEL, 215 Washington Street, N. Y. CITY  
Makers of SOZODONT

CREME  
POUDRE  
SAVON

**SIMON**

With these a woman can defy alike the biting winds of winter, and the scorching rays of summer as it is not only absolutely harmless but also highly beneficial. Recommended by many physicians in cases of facial eruptions, eczema, etc. Easy to apply on arising and retiring and far reaching in its results. Send 10 cents for 3 liberal samples. MAISON J. SIMON & CIE., 206 Merchants Bldg., N. Y.

**PALL MALL**  
FAMOUS CIGARETTES

H.M. The King's Size,  
The After Dinner Smoke



chestra from Vienna is playing familiar airs. It falls in love with the lady who is the directress of the band. In the last act the princess wins back her groom's love, though the poor fellow wavers between the charms of the two at the very end. And the moral reads, "I could be happy with either, were I other dear charm away." The piece is well cast and beautifully staged. An unusual feature was the omission of the grand finale in either the first or third act the curtain going down with two characters on the stage. *The Waltz Dream*, *Sweetest Maid* and *All* and the *Piccolo* song were among the favorite numbers.

DALY'S. "SOCIETY AND THE BULLDOG." Comedy in three acts by Paul Armstrong. Produced Jan. 18 with this cast:

"Big Ben" Howe, Thomas B. Findlay; "Swede Chas. Peterson, Charles Lindholm; "Hustling Hank" Dabell, W. E. Knibloe; J. Fulton Van Rensselaer, Alfie Hickman; Genevieve Farley, Catherine Proctor; Dr. Richards, William Mack; Mrs. Van Rensselaer, Elsie Proctor Otis; Bill Farley, William Farnum; Getz, Willthrop Chamberlain; Mike, Marshall Farnum; Miss Pucell, Leslie Mayo; Mrs. Maller, Olive White; Miss Maller, Mignon Oxer; Mrs. Gillis, Bessie Hunter High; Mrs. Lloyd, Molly Brady; James, Robert B. Ferguson.

After three positive failures at Daly's, it seemed as if the time for raising the apparent hoodoo had almost been reached. But it was not to be on the next offering, "Society and the Bulldog," failed almost as radically as its predecessors, and Mr. Paul Armstrong, its author and financial backer, realizing the futility of fighting the popular verdict, gracefully retired. It is unnecessary, except for the record to more than lightly touch on this production. Mr. Armstrong knows his West well, and when it comes to write of its big lunged, whole-hearted personalities, does so with simplicity and strength. Of his views on the East it can only be remarked that either his powers of observation have become blunted or his capacity for proper expression curtailed. "Society and the Bulldog" was a weird, wild mixture of drama, comedy and burlesque. The time has gone by when everything Eastern is to be regarded as effete and decadent and red shirts and sombreros accepted as the epitome only of all that's noble and honest. William Farnum, Elita Proctor Otis and Alfred Hickman were some of the capable players wasted on impossible rôles.

MAJESTIC. "BANDANNA LAND." Musical comedy in three acts. Produced February 3 with this cast:

Amos Simmons, Alex Rogers; Cynthia, Bertha Clark; Sophie Simmons, Hattie McIntosh; Dinah Simmons, Ada Overton Walker; Pete Simmons, Charles H. Moore; Julia Smothers, Maggie Davis; Sue Higgins, Bessie Vaughan; Babe Brown, Ida Day; Amelia Green, Bessie Brady; Sis Black, Marguerite Ward; Becky White, Kati Jones; Angelina Diggs, Lottie Williams; Fountain Lewis, R. Henri Strange; Si Springer, Mord Allen; Mr. Wilson, Jas. E. Lightfoot; Mr. Jones, Sterling Rex; Sand Turner, John Leubrie Hill; Sleeny Jim Harper, W. H. Chappelle; Mr. Collins, Henry Troy; Mose Blackstone, J. A. Shino; Skunkton Bowser, Bert A. Williams; Ben Jenkins, Geo. W. Walker; Sadie Tompkins, Lavina Rogers; Fred Lewis, Henry Troy.

It is to the credit of the American negro that two variety performers, who started life a few years ago, practically penniless, should have succeeded within a comparatively brief space of time in organizing a theatrical company—all men and women of their own race—of sufficient merit to attract large audiences of white people into a first-class Broadway theatre. Yet that is what Messrs. Bert Williams and George Walker have done—the one with his unctious drollery, the other with his rimbale feet. Their present piece, "Bandanna Land" compares more than favorably with many other "white shows" of like character. It is free from vulgarity and full of wholesome merriment. The music is good in quality, the lines witty and the plot lucid enough to be readily followed. Abbie Mitchell Cook, a well-trained soprano, sings two songs with much sweetness, and Ada Overton Walker does some graceful dancing. The fun making is contributed by the stars, Mr. Williams, in particular, scoring a hit with a song called *Late Hours*. Mr. Walker wears clothes of extraordinary color and cut, and dances with his accustomed agility. It is a show well worth seeing.

### DRESS ATTRACTIVENESS

The clever touches that go to make up the smart plain tailor frock for the gentlewoman of to-day place the American productions in these important requisites far and away above the Parisian creations for the same purpose. Innovations in collars, cuffs, pockets, etc., and the superior workmanship, good fitting and lines accentuate this excellence. Hickson & Co., 467 and 469 Fifth Avenue, have propagated this vogue here and their productions are copied by almost every ladies' tailor in America. They are showing some attractive departures for the coming season.



## Should be on Everybody's Dressing Table

Scientific  
Neutral  
PreparationDoes Not  
Color  
the HairDelicately  
Perfumed  
—  
Not Greasy  
—  
Restores  
Curl and  
Wave

## SOUPLINE

(Pronounce "Soopleen")

Replaces the Brilliantines

Gives Brilliancy and Life to the hair.  
The best stimulant. Keeps the hair  
from falling and removes dandruff. Pre-  
serves the color of postiches, false hair.  
Superior for the moustache and beard.

For sale everywhere, \$0.50 per bottle.

Or sent post-paid by

26 West 33d St. **CLEMENT** NEW YORK  
Opposite the Waldorf-Astoria.

R & L  
ELECTRICS

are built on mechanically  
correct lines—are beauti-  
ful in appearance, perfect  
in finish, luxurious in  
appointments. Un-  
questionably the highest  
type of electric cars  
made.



1908 MODEL, EXTENSION COUPE

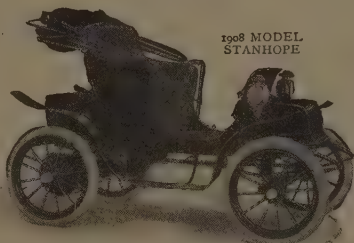
*Something New*—our patented locking device, which prevents theft, and electric brake control, which renders machine absolutely safe. These wonderful improvements found only on R & L ELECTRICS.

See our nearest agent or write for beautifully illustrated 1908 catalog, showing Coupe, 6-passenger Brougham, Baby Brougham, 6-passenger Landaulette, Stanhope, etc.

**The Rauch & Lang Carriage Company**  
625 Superior Avenue :: Cleveland, Ohio

## AGENCIES

C. P. Kimball & Co., 315 Michigan Ave., Chicago, Ill.; Mr. Wm. F. V. Neumann & Co., 1342 Woodward Ave., Detroit, Mich.; Union Electric Light & Power Co., St. Louis, Mo.; Toledo Motor Car Co., Toledo, Ohio; Mason Carriage Co., Davenport, Iowa; Mr. Jas. A. Wellman, Pembroke Bldg., Manchester, N. H.; Mr. A. H. Murphy, 908 State St., Erie, Pa.; Suburban Auto Garage, Cincinnati, Ohio; Colburn Auto Co., 15th & Colfax Ave., Denver, Colo.; Mr. Fletcher Cowherd, Jr., Auto Co., 3208 Troost Ave., Kansas City, Mo.; Rice's Garage, North & Madison Aves., Baltimore, Md.; Mr. F. W. Ramaley, 650 Grand Ave., St. Paul, Minn.; Mr. Arthur McNall, E. Ave., So. Union & Court Sts., Rochester, N. Y.; Teegarden & Putti, 214 North Main St., Goshen, Ind.

1908 MODEL  
STANHOPE

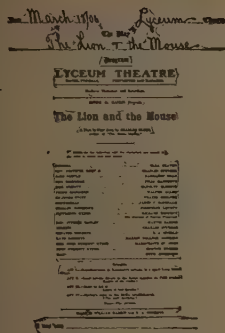
## REMEMBER THE PLAYS YOU SEE

**THE** success with which *The Theatre Record* was received last season has been an important factor in the publishing of our new volume, the

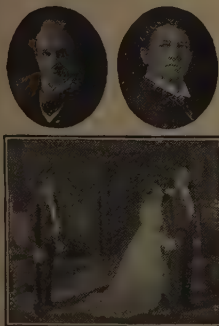
## PLAY DIARY

A Handsome Book of eighty pages, size 10x14. Beautifully bound as a scrap book, in silk cloth, gold lettering, title page and table of contents. Japanese vellum is used throughout the entire volume. Printed headings on each page. Postpaid,  
**Price, \$3.00**

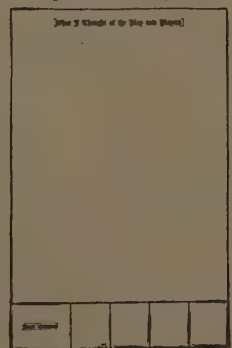
Four pages are reserved for each play, thus insuring to the collector all the necessary space for the program, pictures of the plays and players, and one page to write his own criticism if so desired.



Specimen Pages

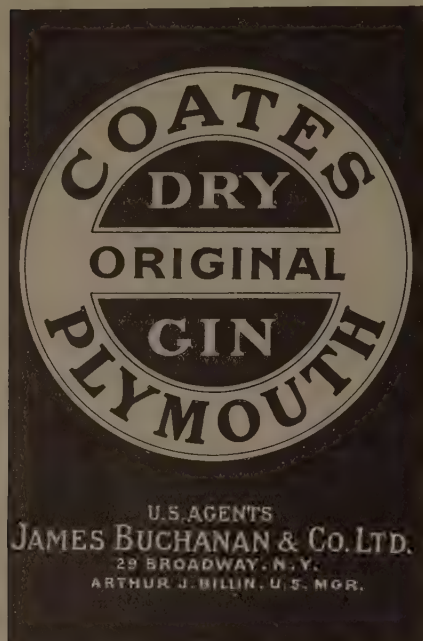


Specimen Pages



THE THEATRE MAGAZINE CO. 26 WEST 33<sup>RD</sup> ST. N.Y.





**COATES**  
**DRY**  
**ORIGINAL**  
**GIN**  
**PLYMOUTH**

U.S. AGENTS  
**JAMES BUCHANAN & CO. LTD.**  
29 BROADWAY, N. Y.  
ARTHUR J. BILLEN, U. S. MGR.

The Files of the Theatre  
Magazine are invaluable  
:: :: to Collectors :: ::

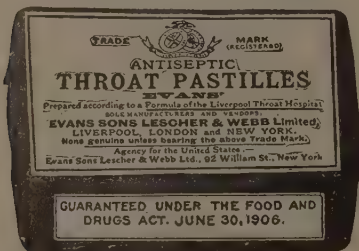
BIND YOUR NUMBERS  
OF THE

## Theatre Magazine

The Seventh Volume is now  
complete and ready for delivery



Readers who have preserved their copies  
and return them to us in good condi-  
tion, by express prepaid, will receive a  
complete copy, together with title page,  
table of contents, bound in green cloth,  
on payment of \$1.50.



## "ON PROFITABLE ADVERTISING"

1 The advertising patronage with which "The Theatre Magazine" is favored, and its steady continuance, is proof positive that advertising in its columns **Pays**.

1 The reasons are obvious.

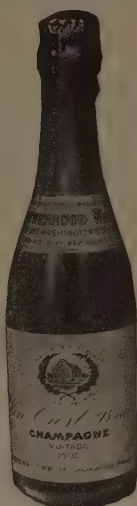
1 It is quality advertising in its highest form. The readers of "The Theatre Magazine" are the best class of theatre-goers, the very kind of people who want to buy, who are able to buy, who buy liberally, and without hesitation.

1 High-class products appeal particularly to them, and through our medium it will appeal to them in their most receptive mood.

1 Furthermore, we propose to make your advertisement "different from the other fellows," as attractive as the regular art and literary matter; and our special corps of artists and writers can give you surprising results.

1 Allow us to give you proofs. **Write us.**

**THE THEATRE MAGAZINE, 26 West Thirty-third St., New York**



The Brotherhood Wines  
have been growing in ap-  
proval for 68 years; Why?  
Connoisseurs! quickly told  
in one word. The con-  
noisseur of such wines as

### BROTHERHOOD

Sparkling Burgundy,  
Vin Crest Brut,  
Jacques' Old Sauterne,

decides only upon merit.

If they please them they  
will please you. We will  
send you full particulars  
upon request.

## Brotherhood Wine Co.

Spring & Washington Streets  
New York City

EDWARD R. EMERSON, President

## HOTEL EMPIRE

For Families and Transients

Broadway & 63d St., (Lincoln Square) N. Y. City



### In the Very Centre of Everything

All surface cars pass or transfer to door.  
Subway and "L" stations, two minutes.

#### ALL MODERN IMPROVEMENTS

Rooms, with detached bath,	\$1.50 per day up
Rooms, with private bath,	2.00 " "
Suites, with private bath,	3.50 " "

European Plan, also Combination Breakfasts  
Excellent Service—Fine Music

**W. JOHNSON QUINN, Proprietor**

### ACT LIKE MAGIC

Clear the air passages from colds, coughs, bronchitis,  
catarrh, and produce perfect voice.

Mme. Johanna T. Galski writes:

"I think these PASTILLES are excellent."

All Druggists 25 cents. By mail 30 cents. Sample on application.

EVANS SONS LESCHER & WEBB, Limited, 92 William Street, New York

## Denis O'Sullivan Dead

Denis O'Sullivan, a talented singer and successful actor, who was starring this season in an Irish comedy called "Peggy Machree," died at Columbus, O., on February 1st, last, after an operation for appendicitis. He was born in San Francisco



Hallen

THE LATE DENIS O'SULLIVAN

in 1868, his father being a prominent Californian banker. Having no taste for the commercial career, Denis studied music, and going abroad became the pupil of Karl Formes, Ugo Talbo Vanucinna in Florence and of Sbriglia in Paris. In 1895 he made his debut in Dublin as a member of the Carl Rosa Company. Later he produced "The Post Boy" in London, and was the original Duke in the English production of "The Duchess of Dantzig." He also appeared briefly in this country in "Shamus O'Brien" nine years ago. He also organized Irish singing societies for cultivating Irish folk music in England. For eight years he was the leading vocalist of the annual Irish Musical Festivals at Dublin, Belfast, Sligo and Londonderry. He rapidly gained popularity and was booked to appear at the Majestic Theatre, this city, in "Peggy Machree," when he was taken with his fatal illness.

**GREAT BEAR SPRING WATER.**  
"Its Purity has made it famous."

### A New Theatrical Circuit

The Shubert New Theatre, Joplin, Mo., was opened January 20 by Madame Kalich in Harrison Grey Fiske's production of "Marta of the Lowlands." The people of Joplin were enthusiastic in their praise of the theatre and opening attraction. The gross receipts for the opening performance were \$6,000. The theatre cost \$85,000, and seats 1,600. The theatre is one of the finest and best built theatres in the west. The front is copper, Carthage stone and pressed brick. The inside furnishings are of the very best material money can buy. Dark green is the prevailing color. The stage is furnished with twenty sets of scenery of the very latest and best designs, all work being done in an artistic manner and blends perfectly with the prevailing color. The stage is 42x80 feet, 65 feet high and provided with twenty dressing rooms. The theatre is elaborate in all details. Any large city in the east would be proud of it. Joplin is located almost in the center of a new circuit comprising twenty of the principal western cities as follows: Evansville, Logansport, Waterloo, Des Moines, Creston, Sedalia, Joplin, Muskogee, Oklahoma City, Bartlesville, Dawson, Independence, Coffeyville, Wichita, Clinton, Jefferson City, Columbia, Owensboro, Princeton and Morganfield. H. W. Wood, Sedalia, Mo., is booking director.

### A Plea for Modern Society Plays

Every age has peculiar interests to attend to. The style of drama which portrays modern society has a great advantage over the counterfeits and decays of a past life, which, obscurely seen in the dim vista of distance, are less accurately and truly depicted, and therefore cannot so directly influence our inclinations and our actions.  
—Il Mattino, Rome.



Now is the time to  
order your Spring  
wardrobe!

Are you prepared to do so?  
Can you discuss intelligently  
with your dressmaker the  
newest features, the line, the  
color, the chic accessory? A  
trustworthy fashion guide is  
assuredly your present need.

It is the only fashion magazine published in America for the well-born American woman. It is a superb magazine—brilliant with colored covers and text engravings printed in Paris. It is \$5.00.

### "DRESS"

puts before you the New York girl and the Parisienne and shows you how you may combine the attractiveness of both—and be just a little more smartly dressed than either.

### "DRESS"

is CHARMING! PRACTICAL!  
HELPFUL!

\$5.00 spent for a yearly subscription will treble the beauty of your gowns, save you 25 per cent. on your expenditures, and make you the envy of your friends.

\$5.00 sent to-day for a subscription to "DRESS" will solve the perplexing problem of the Spring wardrobe. Your subscription will start with the March number,—which gives a complete presentation of the Spring styles. This number contains—

Twelve Tailored Models designed especially for "DRESS" by the foremost Tailors in New York.

The trousseau of Countess Szechenyi. The complete Spring wardrobe and how to buy it. The news of the Shops, New Lingerie and Corsets.

The Bridal Trousseau—charmingly illustrated by our Paris artist. Exquisite photographic reproductions of gowns by the great French masters. Color pages by Fournery. New Millinery, Waists, Stockings, Neckwear, etc.—with a multitude of delightful suggestions for the boudoir and dressing table—New Perfumes, Creams, New Coiffures and countless other little points that mean so much to the girl who wants to be just as charming and smart as it is possible for her to be.

Your subscription must reach us immediately, as the edition will be quickly exhausted.

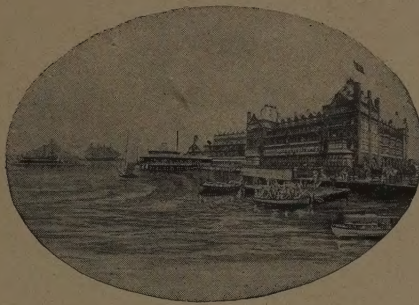
No money is necessary. Send your subscription at once, and we will send you a bill for \$5.00, to be paid at your convenience.

## DRESS

Eleven West Thirty-sixth Street  
New York

# The Year-Round Resort of America

THE IDEAL RESORT FOR REST AND RECUPERATION SHOULD COMBINE



The Chamberlin is conducted on the European Plan. This means that you can make your expenses just whatever you wish.

#### RATES

Rooms, single, from . \$2.00 per day  
Rooms, double, from . \$3.50 per day  
Rooms, with bath, from . \$4.00 per day  
Sitting-room, bed-room  
and bath, from . \$8.00 per day

Our a la carte service is very reasonable, and in addition we have the following Table d'Hôte Service—Breakfast, 50c. to 75c.; Lunch—con, \$1.00; Dinner, \$1.50.

Our booklets, fully illustrated, telling you in detail all about these facts, are to be had at the offices of all transportation companies; also at International Sleeping Car Co., 281 Fifth Ave., N. Y.; America's Hotel and Resort Bureau, Fifth Avenue Hotel, N. Y.; Information Bureau, Green's Hotel, Atlantic City; all Cook's Tours offices; Raymond & Whitecomb's offices; Marsters', 298 Washington St., Boston; Hendrickson's, 343 Fulton St., Brooklyn; Mr. Foster's office, 1333 Pennsylvania Ave., Washington, D. C., and corner Prado and Central Park, Havana; Nason-Russell Co., 279 Washington St., Boston; Hector Viger, 138 St. James St., Montreal, and all newspaper resort bureaus, or, address direct, Geo. F. Adams, Mgr., Fortress Monroe, Va.

Ease of Access, Equable  
Climate, Invigorating Air,  
Interesting Surroundings,  
Correct Sanitation, Pure  
Food AND ABOVE ALL  
Perfect Hotel Accommodations

A rare combination indeed, and to be  
found in but one place in America—

**HOTEL CHAMBERLIN  
AT OLD POINT COMFORT**

### The Baths and Sea-pool

of the Chamberlin are the finest in America. The pool, 40 by 70 feet, is of Ceramic Mosaic Tile, so perfectly ventilated and radiant with sun-light that you are really bathing out of doors. Filtered sea-water is constantly flowing in, and the air and water are always at an agreeable temperature. A competent swimming-master is in attendance.

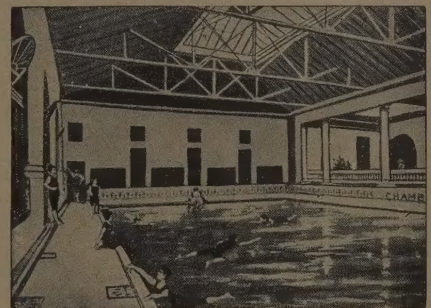
### The Hydrotherapeutic Department

is complete in every detail; medical baths of every sort—Nauheim baths, electric cabinets, massage and tonic baths, and Dr. Baruch's system. A most unique feature of our baths is that we employ pure, fresh sea water in many of them, thus adding to the medicinal features the very marked benefits to be derived from the salt of the sea. These are particularly recommended for Insomnia, Nervousness, Rheumatism, Gout and kindred disorders.

Our resident physician is an expert in hydrotherapy, and all baths are given by his advice and under his direction.

A special booklet on Baths and Bathing may be had at any of the above offices, or address,

**Geo. F. Adams, Mgr.**  
Box 21 Fortress Monroe, Va.



## Hotel Martinique

"A HOTEL IN THE  
HEART OF THINGS"

Broadway and Thirty-third Street  
New York

Located precisely where the visitor wishes to stop, whether his mission be one of pleasure or business. The restaurants have secured the unqualified endorsement of a critical patronage. The highest standard of accommodation at moderate rates.

**WILLIAM TAYLOR & SONS, Inc., Props.**

P. L. PINKERTON, Manager

Also Proprietors St. Denis Hotel

## Hotel Cumberland

New York

S. W. Cor. Broadway at 54th Street  
Near 50th St. Subway and 53d St. Elevated and  
accessible to all surface lines

Ideal Location.

Near Theatres, Shops,  
and Central Park.

**New and Fireproof**

Strictly First Class in  
Every Respect.

All Outside Rooms.  
No Carpets.

All Hardwood Floors  
and Oriental Rugs.  
European Plan.

Transient rates, \$2.50 with  
bath, and up.

Restaurant Unexcelled.  
Prices Reasonable.

Send for Booklet.

**R. J. Bingham**

Formerly with Hotel Woodward.



**Henry P. Stimson**  
Formerly with Hotel Imperial.



**AMERICAN ACADEMY OF DRAMATIC ARTS**

FOUNDED 1882

**THE OLDEST & MOST FULLY ORGANIZED DRAMATIC SCHOOL IN THE UNITED STATES AFFORDING THE THOROUGH TRAINING ESSENTIAL FOR A SUCCESSFUL STAGE CAREER.**

CONNECTED WITH  
**MR. CHARLES FROEMME'S  
EMPIRE THEATRE  
& COMPANIES**

BOARD OF TRUSTEES:  
FRANKLIN H. SARGENT, President  
DANIEL FROHMAN — — — JOHN DREW  
BRONSON HOWARD — — — BENJAMIN FROEDER

FOR INFORMATION APPLY TO THE SECRETARY  
CARNegie HALL, NEW YORK, N.Y.

## The American School of Playwriting

By Mail SEVENTH YEAR Monthly Payments

The advertising of this School has been practically confined, from its inception, to THE THEATRE MAGAZINE and the *Dramatic Mirror*. It has not been conducted on a purely mercenary basis; its fundamental principle has been to teach and to teach thoroughly. It has succeeded from no outside influence, but from within, from its students who communicate their knowledge of the benefits of the system pursued here to others. SEND FOR A CIRCULAR.

Many of you have been reading this advertisement all this time, believing that this School is merely a commercial venture and has nothing new to offer. SEND FOR A CIRCULAR.

You still believe that Playwriting is not an art, and that plays are written only by those who have been selected by God to write plays. He having given them the "Instinct"; in other words, that Playwriting is not an art and does not have to be learned. SEND FOR A CIRCULAR.

You still believe that the art of Playwriting can be fully learned from the few books that have been written on the subject, and you know perfectly well that the text-book required by an electrician, a chemist, or what not, is about a foot thick. You may discover that this School, for the first time in all time, may furnish you the complete text-book, in the sheets, that you need, entirely independent of "The Technique of the Drama," published fifteen years ago. SEND FOR A CIRCULAR.

Has the School had successful students? SEND FOR A CIRCULAR.

If you have prejudices, they are not honest prejudices until after you investigate. SEND FOR A CIRCULAR.

We will read and analyze all your plays or "plays," if you become a student. SEND FOR A CIRCULAR.

If you have been writing plays or "plays" for ten or fifteen years, and believe that your failure to get them accepted is because "managers don't read plays," and if you still feel so gifted that you are sure that *nobody* could possibly teach you anything—DON'T SEND FOR A CIRCULAR.

IN ORDER TO GIVE YOU THE OPPORTUNITY OF SATISFYING YOURSELF as to the authority, efficiency and sincerity of the School, we will, on your remittance of \$10.00, send you the first month of the Course, in its regular order, from week to week; if at the end of the month you are dissatisfied, we will REFUND THE MONEY on the return of the sheets; if you are satisfied you will retain these sheets, make your payment for the second month and continue.

Circular. Address:

W. T. PRICE, 1440 Broadway, New York City  
("The Technique of the Drama," by W. T. Price, \$1.50. Brentano's or as above.)



YES, I was a beginner when I started at Alviene School. After 6 months I went on the stage, signed for 3 years with Mr. Dillingham.

Mr. Alviene, Grand Opera House 269 8th Ave., N.Y. is my teacher.

Sincerely,  
LA NOVETA  
With The Hoyden  
En route

## THE EMPIRE STATE ENGRAVING COMPANY

190 WILLIAM STREET, NEW YORK  
Telephone: 4635 Beekman

## New Opera Directors

Heinrich Conried, who resigned from the directorship of the Metropolitan Opera House on February 11th last, has been succeeded by a board of managers including Signor Gatti-Casazza as director, Herr Andreas Dippel, the



Copyright Dupont

ANDREAS DIPPEL

Co-director of the Metropolitan Opera House

well-known tenor, as co-director, and Signor Toscanini and Herr Mahler as conductors.

Signor Gatti-Casazza, says the *New York World*, was in the Italian navy, where he served as engineer. He has for the last eight or ten years been nominally at the head of the opera at Milan, where he has devoted his attention principally to the direction of the stage. The mechanical devices and effects of lighting which he introduced into the production of "Die Walküre" caused every operatic manager in Europe to go to see it. But so far as his musical and artistic qualifications are concerned, he is absolutely dependent on his conductor, M. Toscanini, whose reputation as the foremost conductor of Italy is well established. As a consequence M. Gatti-Casazza has refused hitherto to leave Milan for any other post unless Toscanini goes with him, so that his selection as director of the Metropolitan necessitates the engagement of Toscanini as well.

**GREAT BEAR SPRING WATER.**  
For the Home and Office.

## Children's Theatricals at the Waldorf

A short season of children's theatricals will be inaugurated at the Waldorf-Astoria, beginning on the afternoon of March 7th, and continuing for five consecutive Saturday matinees. Plays, pantomimes and nonsense novelties will be presented by a company of distinguished juvenile players. A change of program is arranged for each week. The Royal orchestra with a Teddy bear as conductor, real grandma ushers, a pierrot announcer, shadowgraphs, a puppet show, and productions of Ernest Seton-Thompson's "Wild Animal Play," "Cinderella Up-to-date," and "The Cruise of the Trundle-bed," are some of the innovations promised for these excursions into the land of make-believe. The performances will be held in the East Room, and will be given under the direction of Wilbur Finley Fauley.

## The Worth of a Music Hall Star

What is a music hall "star"? The question is not easy to answer. Very frequently the celestial radiance lies only in the imagination of the individual performer, who is much incensed when the personal appreciation of his—or her—own merits is not endorsed by the public at large. Practically, a "star" soon settles the right to superior status. The amount of money drawn at the doors decides the question.—*Telegraph, London.*

## The Stage a Shining Example

In the expression of practical Christianity—in charity, genial courage, and comradeship—the stage sets a shining example to the rest of the world.—*Daily News, London.*

## Stanhope-Wheatcroft DRAMATIC SCHOOL

Established 1893.

Endorsed by prominent Managers, Authors and Stars. Mrs. Wheatcroft announces a Special Course commencing February 1st.

31 West 31st Street

New York City

## Alviene Dramatic

### School of Stage Arts, Inc.

CLAUDE M. ALVIENE — — — Direct  
Assisted by a large faculty of eminent instructors.

GRAND OPERA HOUSE 263-269 EIGHTH AV.  
Cor. 23d St. Entrance 269 Eighth Ave.

Special terms. Open April 2nd and May 1st, 1908

Public Performances

All graduate students are assured New York appearances and engagements.  
Special Courses in Theatrical Dancing  
Largest school, largest patronage, largest equipped stage in New York.  
Illustrated booklet, "How Three Thousand Students Have Succeeded," mailed free upon application.



## BE AN ACTOR ACTRESS OR ORATOR

BEST PAYING PROFESSION IN THE WORLD.  
Our course on ELOCUTION and DRAMATIC ART by M.L. will in a short time prepare you for the STAGE or speaker's platform. You can earn \$25 to \$200 weekly. Successful students everywhere. Write for free booklet on Dramatic Art by CORRESPONDENCE. CHICAGO SCHOOL OF ELOCUTION, 253 Chicago Opera House Bldg., Chicago.

## PLAYS for Amateur and Professional

Actors. Largest assortment in the world. Catalogue free.

The Dramatic Publishing Co., 358 Dearborn St., Chicago

## PLAYS

Large List of New Professional and Amateur Plays, Vaudeville Sketches, Stage Monologues, Novels, Minstrel Material, Jokes.

Hand-Books, Operettas, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Gags, Drills, Wigs, Beards, Grease Paints and Other Make-up Goods. Catalogue Free. T. S. DENISON, Pub., Dept. 33, Chicago.

Plays for Stock Companies.  
Plays for Repertoire Companies.  
Plays for Amateurs.  
Books for Home Amusement.  
Largest assortment in the world.  
Catalogue Free—Free—Free.

SAMUEL FRENCH,  
22 West 22nd Street, New York

## Van Horn & Son

LARGEST and OLDEST LEGITIMATE THEATRICAL COSTUME HOUSE IN THE COUNTRY

We cater to both Professional and Amateur.

Philadelphia,

## J. ELLSWORTH GROSS

Photographer to the Profession

Phone for Appointment

3600 MICHIGAN BOULEVARD

Phone Douglas 2517

CHICAGO



## Army Auction Bargains

Tents - \$1.90 up Old Pistols - \$ .50 up  
Rifles - 1.95 " Officers' Swords, new \$1.15  
ARMY SADDLES \$3.00 " Cavalry Sables " 1.50  
Bridles - 1.00 " UNIFORMS " 1.25  
Leggings, pr. 15 " 7 Shot Carbine " 5.00  
1907 MILITARY ENCYCLOPEDIA CAP-ALOGUE, 950 large pages, containing thousands of beautiful illustrations—with wholesale and retail prices of 16 acres GOVT. AUCTION SALE GOODS, mailed for 16 cents (stamp).

FRANCIS BANNERMAN, 501 Broadway, NEW YORK



## PROGRAM CLOCKS

for automatically ringing bells at stated intervals are a great modern convenience. By their use any number of bells, any number of different rooms may be rung at any time desired during the day. Prentiss 60 day clocks are the only 60 day clocks manufactured in the world.

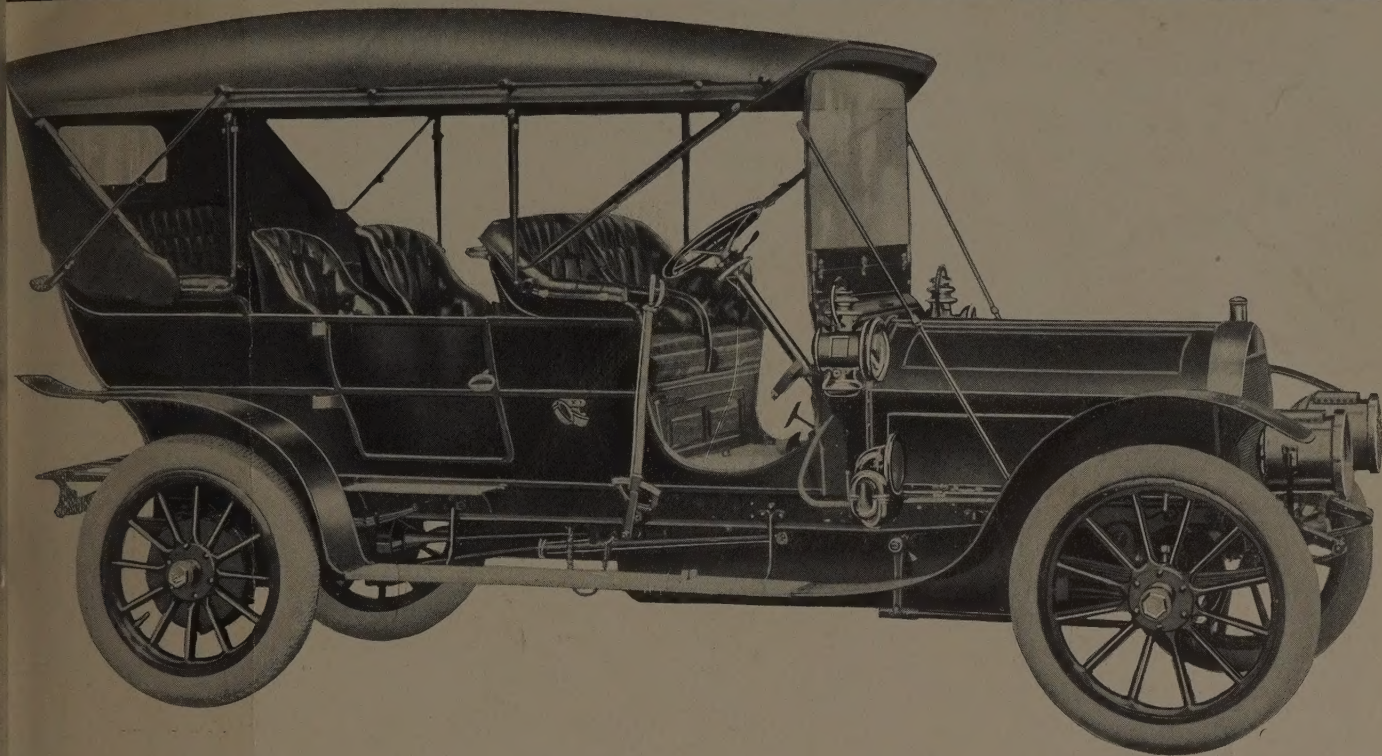
Also Electric, Synchronized, Watchman's and Fire Alarm Clocks.

Send for Catalogue No. 647

THE PRENTISS CLOCK IMPROVEMENT CO., Dept. 62, 92 Chambers St., N.Y.C.

You cannot keep posted in theatrical matters unless you read the Theatre Magazine





## The Great Arrow SIX-Cylinder is the Great Arrow of the past plus a new LUXURY

**T**HE man who pays five thousand dollars for a car is entitled to speed, reliability, perfect mechanism, but having secured all these, he then demands luxury. It is useless to put six cylinders on a car which is not already well nigh perfection, but having such a car, then six cylinders give:

1st—Quietness      2d—Smoothness      3d—Power  
4th—Absence of Vibration      5th—Ease in Starting

all little things which, added together, become a great thing in the running of a car.

HERE ARE THE  
1908 TOURING CARS

{ 4-cylinder Great Arrow, 30 H. P., Price, \$4,000  
4-cylinder Great Arrow, 40 H. P., Price, \$5,000  
6-cylinder Great Arrow, 40 H. P., Price, \$5,500  
6-cylinder Great Arrow, 60 H. P., Price, \$6,500

THE GEORGE N. PIERCE CO. (Members Association of Licensed Automobile Manufacturers) BUFFALO, N. Y.

### PIERCE DEALERS

Binghamton, N. Y. Binghamton Motor Car Co.  
Boston, Mass. J. W. Maguire Co.  
New York, N. Y. Harrolds Motor Car Co.  
Chicago, Ill. H. Paulman & Co.  
Pittsburg, Pa. Banker Brothers Co.  
Philadelphia, Pa. Foss-Hughes Motor Car Co.  
San Francisco, Cal. Mobile Carriage Co.  
Portland, Ore. The Geo. N. Pierce Co.  
Seattle, Wash. Covey & Wallace Motor Co.  
Los Angeles, Cal. Broadway Auto. Co., Inc.  
Baltimore, Md. William E. Bush  
Buffalo, N. Y. Southern Auto. Co.  
Cleveland, Ohio. The Geo. N. Pierce Co.  
Dayton, Ohio. Metropolitan Motor Car Co.  
Denver, Colo. Iowa Auto & Tire Co.  
Detroit, Mich. Tom Botterill  
Hartford, Conn. J. P. Schneider  
Houston, Texas. Miner Garage Co.  
Kansas City, Mo. Texas Automobile Co.  
Louisville, Ky. Palace Auto. Co.  
John Mason Straus

172 State Street.  
745 Boylston Street  
233 West 54th Street  
1430 Michigan Avenue  
Baum & Beatty Streets  
201 N. Broad Street  
Golden Gate Ave. & Gough St.  
762 Golden Gate Avenue  
16th and Alder Streets  
Madison St. and Broadway  
953 South Main Street  
1200 Mt. Royal Avenue  
752 Main St. City Sales Dep.  
Euclid Ave. and E. 19th St.  
414-416 Main Street  
1643 California Street  
187 Jefferson Avenue  
High & Allyn Streets  
Prairie Av. & San Jacinto St.  
1408 Walnut Street  
3d and Chestnut Streets

Mexico City, Mex.  
Milwaukee, Wis.  
Minneapolis, Minn.  
Mobile, Ala.  
Montreal, Can.  
Newark, N. J.  
Omaha, Neb.  
Ottawa, Canada  
Pittsfield, Mass.  
Portland, Me.  
Providence, R. I.  
Richmond, Va.  
Rochester, N. Y.  
Salt Lake City, U.  
Scranton, Pa.  
Springfield, Mass.  
St. Louis, Mo.  
Titusville, Pa.  
Toronto, Ont.  
Troy, N. Y.  
Utica, N. Y.

Mohler & DeGress  
Hibbard Auto. Co.  
Pence Automobile Co.  
South Automobile Co.  
Wilson Automobile Co.  
Ellis Motor Car Co.  
H. E. Frederickson  
Wilson & Co.  
Central Auto. Station Co.  
F. A. Nickerson Co.  
Foss-Hughes Motor Car Co.  
B. A. Blenner  
U. S. Automobile Co.  
Tom Botterill  
Standard Motor Car Co.  
E. R. Clark Auto. Co.  
Western Automobile Co.  
Lambert & von Tack  
Auto & Supply Co., Ltd.  
Troy Automobile Exchange.  
Utica Motor Car Co.

1a Independencia, 12  
187 Wisconsin Street  
717 Hennepin Avenue  
105 S. Conception Street  
117 Craig Street, West  
222 Halsey Street  
2046-2048 Farnham Street  
142 Bank Street  
55 West Street  
642 Congress Street  
512 Industrial Trust Bldg.  
1607 West Broad Street  
21 Plymouth Avenue  
62 West Third, South  
461 Worthington Street  
4701 Washington Blvd.  
16 North Franklin Street  
24 Temperance Street  
22 Fourth Street

Paris, France, N. S. Goodsill (parts only), 22 Avenue de la Grande Armée

WHEN WRITING TO ADVERTISERS, KINDLY MENTION "THE THEATRE MAGAZINE"



MT. LOWE  
CALIFORNIA



To the Tourist:  
To the Settler:  
To the Health-Seeker:  
To all Mankind:

## CALIFORNIA

Nature's Wonderland

### EXTENDS A CORDIAL INVITATION

Within its borders every phase of Nature abounds. For the Tourist it offers the varied charms of sea and sky, of mountain and valley, of field and forest; for the Settler an unlimited area of productive land, numerous orange groves, vineyards and other fields of industry; for the Health-Seeker, a choice of elevation from 300 feet below to 7,000 feet above sea level; for all Mankind it offers Nature's balm in the even-tempered climate which allows out-of-door recreation the year round.

To reach this glorious country in luxury and travel through an equally interesting country—The Great Southwest—with its fields of cotton and corn, sugar and rice plantations, oil fields—through Louisiana, Texas, New Mexico and Arizona, on trains of superior equipment, sleepers, diners, chair, observation and library cars, with clean motive power, oil burning locomotives, see that your ticket reads via the

## Southern Pacific Sunset Route THE NATURAL SCENIC GATEWAY

*For Illustrated Literature Free, Address*

L. H. Nutting, G.E.P.A., 349 Broadway, New York,

or any Southern Pacific Agent.

F. E. Batturs, G.P.A., New Orleans, La.